STAR TREK: PICARD
SEASON 3 DEFINITIVE GUIDE

STAR TREK EXPLORER

STAR TREK STARS
STRANGEST FAN ENCOUNTERS!

THE OFFICIAL MAGAZINE #11

Dan and Kevin Hageman

The creators of *Star Trek: Prodigy*

Star Trek: Picard

Exclusive New Fiction!
Seven of Nine – On Trial?

EXCLUSIVE INTERVIEW

SONEQUA MARTIN-GREEN

Teasing *Star Trek: Discovery*'s final season

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Captain's Log

It's a busy time here at *Star Trek Explorer!* When news broke that the final season of *Star Trek: Discovery* was set to air on Paramount+ in April, we made some rapid changes to planned content, pushing back some items into future issues to make way for an exclusive interview with Sonequa Martin-Green, who plays Captain Michael Burnham on the show.

She teases things to come as the series draws to a close, and offers some candid comments on what she hopes the legacy of the show will be. I hope you enjoy what she has to say and we'd like to thank Sonequa for her time talking to Ian Spelling for the magazine.

Elsewhere, we have another interview exclusive – a sit down with The Hageman Brothers, creators of *Star Trek: Prodigy*! I've been enjoying rewatching the show recently, and I'm definitely looking forward to seeing season two, when it drops.

Another highlight of this issue is a smashing *Star Trek: Picard* short story, "Confirmation Bias" by Michael Dismuke, illustrated by Pete Wallbank, centring on a difficult encounter between Captain Shaw and Seven of Nine aboard the *U.S.S. Titan*-A. With hopes we'll see everyone's favorite former Borg in some new setting in the future, we thought it was a tale well worth telling.

All our usual features – a news round-up, Fistful of Data, Treknology are here, too, as is a very special Trek for Life, as former *Star Trek Magazine* editor Paul Simpson looks back on his time in the "Captain's Chair" My thanks to him for all he did for this title – and I'm sure you'll join me in that!

John Freeman
Editor

CONTRIBUTOR SPOTLIGHT

Chris Dows has been writing *Star Trek* in one form or another for thirty years, starting with the Malibu *Star Trek: Deep Space Nine* comic book and then on to *The Official Star Trek Fact Files*, Tokyopop's *Manga Star Trek* project and work for Startrek.com. For the last twenty years he has written the "Treknology" column for various incarnations of the *Star Trek Magazine*, along with several original short stories for *Star Trek: Explorer*. When he's not working in space, Chris teaches Creative Writing as an Associate Professor at the University of Lincoln in the United Kingdom.

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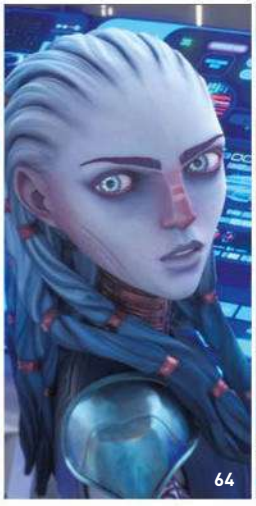

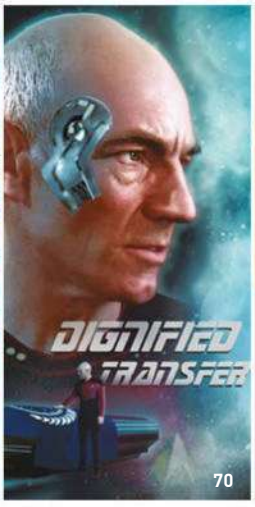

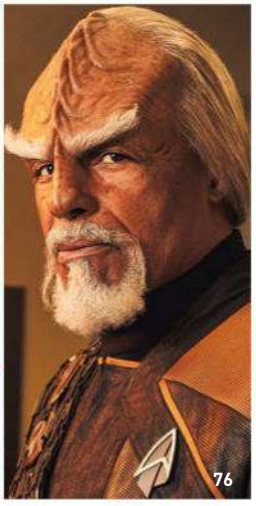

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***STAR TREK EXPLORER* SUBSCRIBER BONUS**

Our digital extra for subscribers includes two brand new *Star Trek* stories – "Attempted Break-In", a Ferengi tale by Keith R.A. DeCandido, and "Cat and Mouse", a *Star Trek: The Animated Series* tale by Rich Handley; plus, a tribute to the man who helped shape the original series alongside Gene Roddenberry, Gene L. Coon.

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EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE

Star Trek: Discovery's Final Frontier

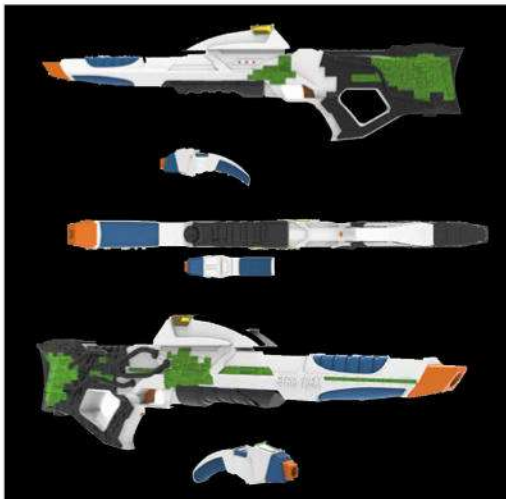
Star Trek: Discovery's fifth and final season begins streaming this April on Paramount+, offering a plot focusing on a galaxy-spanning adventure related to the *U.S.S. Discovery*'s pursuit of an ancient power.

Fans responded to the April return date on Instagram when the news of the upcoming ten-episode season first broke. Phaedra Kariyma emphasized the leadership displayed by Sonequa Martin-Green and her character Michael Burnham, writing, "I love this show so much! Captain Burnham means so much to me."

Speaking to the bittersweet nature of knowing these new episodes will be *Discovery*'s last, fan Kerri Thorpe noted that the announcement was, "Happy and sad at the same time." Even the cast chimed in, as actor Elias Toufexis, who plays L'ak in season five, jokingly commented on a cast photo, saying, "They're all my enemies. Especially [David] Ajala."

Star Trek: Strange New Worlds also made waves with the news that its ten-episode third season is currently in production. On Instagram, fan Rhodri Davies eloquently proclaimed, "Trektacular!" *Star Trek* legend Wil Wheaton provided a bit more detail about his own elation, replying, "I'm not running excited laps around my desk, *you're* running excited laps around *your* desk."

• Our non-spoiler guide to *Star Trek: Discovery* season five starts on Page 12 and our exclusive interview with Sonequa Martin-Green begins on Page 18



Set Phasers to Fun

When the Romulans, Cardassians, or Borg beam onto your ship, it's best to be ready. Hasbro's Nerf LMTD Starfleet Type 2 and 3 Phaser Electronic Motorized Blasters are the perfect prop replicas for defending the *U.S.S. Enterprise* and having light-hearted fun with your friends. Based on the phasers seen in *Star Trek: The Next Generation* and equipped with seven foam Nerf Elite darts, each premium phaser fires one dart at a time.

The Type 2 "dustbuster" phaser is activated with a pull-back priming handle, while the Type 3 boasts an internal five dart clip, phaser sounds, light-up effects, and movie sounds based on the Federation's iconic struggle against the Borg that was depicted in *Star Trek: First Contact*. The set comes in Borg-inspired packaging, includes both the Type 2 and Type 3 phasers, and can be obtained at *EntertainmentEarth.com*

Star Trek: Section 31 Underway

Production on *Star Trek: Section 31*, an upcoming original movie event for Paramount+, is officially underway.

The movie, which will be available to stream exclusively on Paramount+ in the United States and in all international markets where the service is available, stars Academy Award winner Michelle Yeoh, reprising her role as former Emperor Philippa Georgiou, first introduced in *Star Trek: Discovery*, joining a secret division of Starfleet. Tasked with protecting the United Federation of Planets, she also must face the sins of her past.

The cast of the CBS Studios production also includes Omari Hardwick (*Power*), Kacey Rohl (*Hannibal*), Emmy Award winner Sam Richardson (*Ted Lasso*), Sven Ruygrok (*One Piece*), Robert Kazinsky (*Pacific Rim*), Humberly Gonzalez (*Ginny & Georgia*), and James Hiroyuki Liao (*Barry*).

Speaking as filming began, Executive Producer Alex Kurtzman welcomed "our incredible cast of new characters" and promised a "wild adventure across the *Star Trek* universe" – mention of the UFP prompting speculation that the movie might also include an element of time travel.

Written by *Star Trek: Discovery*'s Craig Sweeny and directed by Olatunde Osunsanmi, *Star Trek: Section 31* is executive produced by Alex Kurtzman, Craig Sweeny, Baiers, Olatunde Osunsanmi, Frank Siracusa, John Weber, Rod Roddenberry, Trevor Roth and Michelle Yeoh, and is produced by CBS Studios in association with Secret Hideout and Roddenberry Entertainment. The movie is distributed by Paramount Global Content Distribution.

Figures of Fascination

With *Star Trek: Strange New Worlds*' third season in production, now is the perfect time to place your order for EXO-6's exquisite Spock 1:6 scale figure. Standing 12 inches in height, the high-end collectible recreates a young Lieutenant Spock, complete with a Starfleet sciences uniform, interchangeable hands, various landing party accessories, uniquely styled boots, and an original portrait sculpt of Ethan Peck. The figure is expected to arrive in the second quarter of 2024 and can be pre-ordered from Sideshow.com.

Noble Toys proves you can never have enough of the legendary science officer with its Spock Bendyfigs Action Figure, available from EntertainmentEarth.com. Styled after Leonard Nimoy, the seven-inch posable sculpt is accompanied by a communicator, tricorder, and removable display stand.

The original *Star Trek* series love continues over at Sideshow.com, where Kotobukiya has added two *Star Trek* statues to its renowned collectibles line. The Operation Officer Uhura *Bishoujo* and Vulcan Science Officer *Bishoujo* Statues offer 1:7 scale designs reimagined by illustrator Shunya Yamashita. The Uhura statue (9.06 inches tall) stands on a base depicting the transporter room, while the Vulcan science officer (8.58 inches tall) poses on a planetary surface. Both statues are scheduled to ship in the third quarter of 2024.

Away Team Awards

Star Trek: Prodigy's arrival on Netflix has brought excitement and optimism to the *Star Trek* fanbase, and some of entertainment's most influential award shows are taking notice. *Prodigy* was nominated for a Children's and Family Emmy Award in the Outstanding Sound Editing and Sound Mixing for an Animated Program category. Producer Aaron J. Waltke took to social media to celebrate his colleagues' incredible work, writing, "Very well deserved — for an amazing crew!"

Meanwhile, *Star Trek: Strange New Worlds* and *Star Trek: Lower Decks* picked up a total of three nominations for the Critics Choice Awards, and the *Star Trek* franchise collected an astounding fifteen Saturn Awards nominations for *Star Trek: Picard, Strange New Worlds,* and *Lower Decks*. *Explorer* sends its own congratulations to these intrepid creators!

Divisional Designs

Make yourself right at home with "Those Old Scientists" and represent your Starfleet division with a trio of HerUniverse's latest releases. Command your ship in the *Star Trek* Yellow Uniform Short-Sleeve Cardigan, a rayon-recycled polyester-nylon garment complete with embroidered Starfleet logo and black contrasting shoulder panels.

Or, as Spock would say, do you like science? The *Star Trek* Blue Uniform Long-Sleeve T-Shirt is a 100% cotton design outfitted with gold–embroidered filigree stripes, black neckline paneling, and the Starfleet logo.

Prefer to be a miracle worker? Head down to engineering with the *Star Trek* Red Uniform Mini Backpack, a polyurethane with adjustable straps, interior zipper pocket, gold lace detailing, and an embossed Starfleet logo.

Regardless of which division you select, you can style yourself with your choice of cardigan, long-sleeve t-shirt, and mini backpack at HerUniverse.com.

The Best of Both Bags

The saucer separation process turns one starship into two, and Heroes & Villains has developed the equally ingenious Starfleet Convertible Backpack that can be transformed from a standard pack into a sturdy duffel bag. The backpack's padded shoulder straps can be stored away in a zip pocket when in duffle bag mode, where they're replaced by a webbing shoulder strap with a padded panel.

The clever carrier is adorned with a multitude of zip pockets and compartments, three pen holders, a metal Starfleet Command badge, an embossed faux leather United Federation of Planets patch, and the *U.S.S. Enterprise*'s NCC 1701 registry number.

Gear up today at HeroesVillains.com.

Journey to J'Gal

Star Trek: Strange New Worlds dove into the battle against the Klingons at J'Gal in "Under the Cloak of War," and Hero Within is giving fans the chance to jump into the popular cover ops jackets that debuted in the episode. Featuring a durable poly/nylon soft-shell, the Klingon War Jacket sports hidden side pockets, mini-Starfleet delta patterns on its sleeves, and a *U.S.S. Enterprise* patch on both shoulders. The Klingon War Jacket is available now at HeroWithinStore.com, as is a spectacular United Federation of Planets Classic Denim Jacket with highly-detailed embroidery, lightweight black denim, and blank velcro patches that are ready for customization.

Fleet Formations

Starship fanatics, rejoice! Fanhome is warping in to produce an officially-licensed *Star Trek* die-cast starships, and their fleet is launching later this year. Keep your hailing frequencies tuned to Fanhome.com, where you will be able to find updates and exclusive glimpses of the high-quality starship collectibles. Master Replicas also has your starship cravings covered, as it continues to add more vessels to its Signature Series, a premium line of starship models that are accompanied by autographs from the likes of John Eaves, Doug Drexler, Nana Visitor, and William Shatner.

• Catch all the latest launches at MasterReplicas.com

El-Aurian Earrings

Typically found tending bar in Ten Forward, Guinan also served up sage advice to her friends and colleagues on the *U.S.S. Enterprise* NCC 1701-D. When Beverly Crusher faced a major tribulation in *Star Trek: The Next Generation*'s "Suspicions," Guinan called upon centuries of wisdom to motivate the doctor and get to the bottom of a deadly mystery.

RockLove Jewelry pays homage to the style the El-Aurian displayed in that episode with their Guinan Turquoise Earrings, a bright and colorful design with chime-like strands featuring nuggets of genuine turquoise.

RockLove also pays respect to Nyota Uhura's original *Star Trek* series accessories with their Uhura Spiral Earrings, which are handcrafted in sterling silver and plated in luminous yellow gold. The elegant spirals are each wound by hand, and every pair also retails for $135. The Guinan Turquoise and Uhura Spiral Earrings can both be found at RockLove.com.

A Starfleet Standout

"Under the Cloak of War" provided more than just the latest trend in *Strange New Worlds* fashion, as actor David Jones – a lifelong *Star Trek* fan – had the opportunity to play a background Starfleet officer. "All I knew was I'd be playing a wounded soldier," Jones tells *Star Trek Explorer*. "The minute I saw the patch [reading] *U.S.S. Enterprise*, I was hit with absolute emotions." Jones is also quick to point out that his character was one of only a few Starfleet operatives to survive the Battle of J'Gal!

Guinan's Guide

The connection between Nyota Uhura and Guinan extends far beyond a fictional universe, as actress Whoopi Goldberg often speaks about the inspiration that she felt from watching Nichelle Nichols in the original *Star Trek* series. Soon after Nichols' death in 2022, Goldberg honored her idol on *The View*, stating, "Nichelle Nichols was a trailblazer, a heroine, and an extraordinary woman – somebody who inspired millions and millions of people."

Goldberg continued the tribute by explaining, "Nichelle was the first Black person I'd ever seen who made it to the future... She helped propel other women to go into space. She was extraordinary and I was lucky enough to spend time with her over the years. She was my friend, and she'll be missed."

Cetacean Props

Splash into the watery depths with the *Lower Decks* Kimolu MicroCrew Collector's Pin from FanSets. You can also stay animated with their *Star Trek: Prodigy* Murf V2 Pin or make the leap to live-action with the *Lower Decks* Live Pin from the *Strange New World* crossover episode, "Those Old Scientists."

Explore a vast universe of Star Trek pins at FanSets.com.

Cerritos Strong

As we await the fifth season of the hit Paramount+ series *Star Trek: Lower Decks*, you can recruit some of the *U.S.S. Cerritos*' finest junior officers for your collection. Funko's vaunted line of Pop! figures has added a host of lower deckers for you to enjoy, with Beckett Mariner, Bradward Boimler, Samanthan Rutherford, D'Vana Tendi, and – yes – even the mischievous hologram Badgey all joining the fold. With heights ranging from Badgey's 3.65-inch delta to Boimler's 4.65-inch frame, the vinyl collectibles can be purchased at Funko.com.

You can also pick up some of "Those Old Scientists" at EntertainmentEarth.com, where the Spock Funko Pop! Comic Cover Figure #06 comes with an elegant display case against a backdrop of cover art from the #1 issue of *Star Trek* comic books. Spock's dear friend makes an appearance too, as the Captain Kirk in Chair Funko Pop! highlights the Iowa-born officer perched atop the *U.S.S. Enterprise*'s center seat.

In Memoriam

We're sorry to report the passing of **Gary Graham**, the actor known for his recurring role as Vulcan ambassador Soval on *Star Trek: Enterprise*, and as the human detective Matt Sikes, who is partnered with a "Newcomer" alien in *Alien Nation*. He died 22 January, aged 73.

Born 6 June 1950, his career began on an episode of *The Quest* in 1976, going on to guest star in shows such as *Starsky and Hutch*, *The Incredible Hulk* and more.

Graham starred in both the *Alien Nation* TV series and movies, and other shows, including *Star Trek: Voyager*, as community leader Tanis in the season two episode, "Cold Fire".

Paying tribute, his ex-wife Susan Lavelle, with whom he had one child, described him "funny" and "kind".

We also mourn the passing of **David Soul**, (28 August 1943 – 4 January 2024) who has passed aged 80, who played Makora in the *Star Trek*: The Original Series second season episode "The Apple". He is better known, of course, for playing Detective Ken "Hutch" Hutchinson in the long-running, hugely successful detective series, *Starsky and Hutch*.

Star Trek Explorer also extends its condolences to the family and loved ones of the late **Stephen Kandel** and **Peter White**. Stephen Kandel pioneered the original *Star Trek* series' Harry Mudd by penning "Mudd's Women," "I, Mudd," and the animated installment, "Mudd's Passion."

Best-known for his role in the celebrated soap opera *All My Children*, actor Peter White also portrayed Sharat in *Star Trek: Deep Space Nine*'s "Armageddon Game."

The Captain's Kiln

In a special YouTube episode of his *The Well* podcast, actor Anson Mount spoke to his friend and co-host, Branan Edgens, about the origins of his interest in crafting his own pottery. "It's been a very gradual process for me. I sort of have been doing it as consistently as I can when I'm not working, and achieving better and better results," explained the Captain Pike actor. "Every time I go shoot a season, I come back and I've gone back several steps. And I have to relearn the muscle memory."

Mount also took to his Instagram account for a series of live streams to welcome fans into his workspace and give them a glimpse of his fascinating new hobby. The *Star Trek: Strange New Worlds* lead showcased some of the many cups, mugs, and vases he's created, offering insight into the artistry that went into each piece, as well as the combinations of clays and glazes he has tried out.

You can follow more of Mount's off-screen pottery adventures on Instagram @ansonmount and at @TheWellPod.com

Ranger Recruit

David Mack's much-anticipated *Star Trek: Picard* prequel novel, *Firewall*, is now upon us, and the treasured tome chronicles Seven of Nine's journey in the wake of *U.S.S. Voyager*'s return from the Delta Quadrant. Rejected by Starfleet and courted by the Fenris Rangers, Seven's bold trek through the galaxy may end up costing her the connection she forged with Admiral Kathryn Janeway. Available in e-book, hardcover, and audiobook editions from Pocket Books, *Firewall* can be found in all available formats at SimonAndSchuster.com.

Star Trek's Stellar Alumni

Star Trek: Deep Space Nine's **Alexander Siddig** is dusting off his doctorate once again, this time portraying Doctor Ebling Mis in the third season of Apple TV+'s *Foundation*. Based on the mid-20th century works from renowned author and *Star Trek: The Motion Picture* special science consultant Isaac Asimov, the series has received some notable boosts from other *Star Trek* alumni.

Jane Espenson, who wrote the *Deep Space Nine* episode "Accession," is a co–executive producer on *Foundation*, and *Star Trek: Voyager*'s Roxann Dawson has already directed four episodes from the show's first two seasons.

Just before the New Year, **Sol Rodríguez** (Teresa Ramirez in *Star Trek: Picard*) achieved an incredible feat when her Netflix film *Holiday in the Vineyards* landed in the streaming giant's top ten most popular movies list. Elsewhere, **Samora Smallwood** (Lieutenant Amin in *Star Trek: Discovery* and *Star Trek: Short Treks*) starred in, wrote, and produced the vampire–infused film *Safron*, which played at Toronto's Blood In The Snow Film Fest and co–stars *Discovery*'s Avaah Blackwell (Lieutenant Ina).

Landing Party Lore

You'll never be 'board' as you lead your team to victory in Gale Force Nine's *Star Trek: Away Missions* roleplaying game, which pits Commander Riker's away team against Locutus' Borg collective in the wake of the Battle of Wolf 359. Constructing your decks and moving miniatures provide endless adventures, but you can also add on to your fun with expansion packs based on Captain Picard's own away team, Commander Sela's Romulan troops, and Klingon landing parties from either the House of Gowron or the House of Duras. Even more packs are coming soon, and you can learn all about *Away Missions* and its expansions at GF9Games.com.

Ode to Spot

Data's devotion to learning about the human condition and experiencing emotions of his own motivated him to accept the challenge of caring for Spot, the *U.S.S. Enterprise* NCC 1701-D's most infamous feline. Even before he had his emotion chip installed, Data often told Spot that she was a "pretty cat" and a "good cat." Kidrobot's *Star Trek: The Next Generation* Data eight-inch Phunny Plush captures the rapport between the android and his cat companion, depicting Spot cozying up next to Data and relishing some much–deserved pets from her pal. Made from premium plush materials, the Data Phunny Plush measures seven inches in height while in the sitting position and can be obtained at EntertainmentEarth.com.

Engage the Borg!

BlueBrixx is taking on the Borg and so much more with the introduction of an astounding array of new buildable collectibles. Recommended for experienced builders, the 1,615-piece Borg Drone Bust looks ready for assimilation duties, while the gigantic 1,596-piece *U.S.S. Enterprise* NCC 1701–E model measures over 23 inches long and remains poised to defend the Federation.

Beginners might enjoy trying their hand at easier builds such as the BlueBrixx 246-piece Seven of Nine or 187-piece Sisko brick figures. There are plenty of additional options too, including a 356-piece Medical Tricorder, 290-piece Hypospray, 1,268-piece Klingon Disruptor Rifle, and a wide range of starships from the Federation, Dominion, and other galactic powers.

Visit BlueBrixx.com and start building your fleet today!

01

STAR TREK: DISCOVERY

THE RIDE TO SEASON FIVE

With *Star Trek: Discovery*'s fifth and final season upon us, Jay Stobie catches up with the *U.S.S. Discovery*'s exploits and look ahead to the trailblazing series' exhilarating conclusion.

WORDS: JAY STOBIE

Season One: The Klingon War

Star Trek: Discovery's thrilling adventures have covered an astounding span of space and time through just four seasons, and it all began with a fateful confrontation between the *U.S.S. Shenzhou* and T'Kuvma's flagship at the edge of Federation territory in 2256. The engagement sparked the Klingon War, a brutal affair which raged across the quadrant. Many Starfleet officers blamed Michael Burnham and her mutinous spirit for the bloodshed, but Captain Gabriel Lorca gave her a second chance aboard the *U.S.S. Discovery*, a vessel equipped with an experimental spore drive that could travel instantaneously across the galaxy.

While researching a way to penetrate Klingon cloaking technology, Lorca orchestrated an attack on the Klingon flagship and killed Kol, its merciless captain. In the aftermath, *U.S.S. Discovery* arrived in the harsh reality known as the Mirror Universe, where Emperor Philippa Georgiou and the Terran Empire ruled with pain and fear. Burnham was shocked to learn that Captain Lorca was actually from this alternate dimension, and she allied with the emperor to thwart her former commanding officer's authoritarian goals.

Once back in its own universe, *U.S.S. Discovery* – along with their unwilling stowaway, Emperor Georgiou – dealt with another unexpected adversary: the Klingon infiltrator, Voq, who had gone undercover as Lieutenant Ash Tyler. In its desperation for survival, the Federation nearly permitted Georgiou to wipe out Qo'noS, but reason prevailed, and a ceasefire was declared. En route to pick up its new captain, the *Discovery* was intercepted by an old friend – the *U.S.S. Enterprise*!

Season Two: Captain Pike's Command

The *U.S.S. Enterprise* had sat out the war on a five–year mission, and it was being sidelined once again by strange systems failures. Captain Christopher Pike took command of the *U.S.S. Discovery* so he could complete an assignment to investigate a series of puzzling red bursts which had appeared across the galaxy. The disappearance of Michael Burnham's adoptive brother, Spock, as well as evidence that he witnessed visions of these seven signals, only served to deepen the conundrum.

A seemingly random run-in with a 100,000-year-old living Sphere containing a historical archive ended with that vast knowledge being implanted into *Discovery*'s computer. However, from the *U.S.S. Hiawatha* and Terralysium to the Sphere and Kaminar, temporal anomalies and sightings of what was described as a "Red Angel" indicated these were not coincidences.

Following a reunion with Michael, Spock revealed that the time-traveling Red Angel had warned him about a future threat, a fact confirmed by the revelation that Section 31's threat assessment system, Control, sought to obtain the Sphere data and wipe out all sentient life. In a shocking twist, the Red Angel turned out to be Michael Burnham's mother, Gabrielle, whose innovative suit powered by Klingon time crystals had allowed her to witness the apocalyptic future envisioned by Control.

A plan to send the Sphere data through time and out of Control's reach was launched, culminating in a ferocious space battle near Xahea. The artificial intelligence commandeered Section 31's armada, but the *U.S.S. Discovery* and *U.S.S. Enterprise* outmatched the fleet and succeeded in sending the Sphere data – along with Michael Burnham and *Discovery* itself – into the far future. Starfleet classified the entire ordeal, swearing Captain Pike and the *U.S.S. Enterprise* crew to secrecy, while hoping that a threat as dire as Control would never reemerge…

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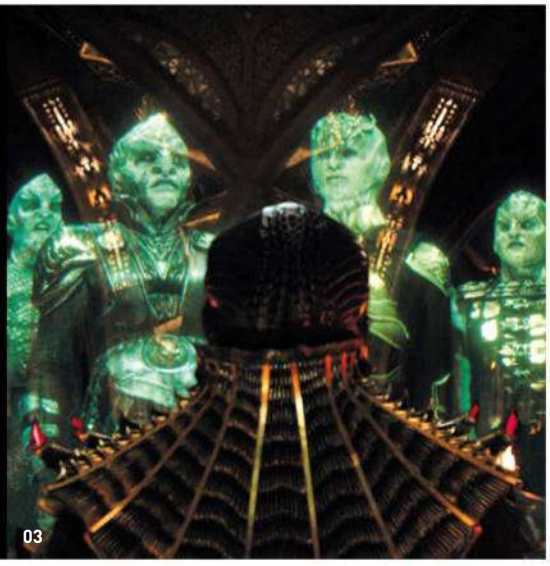
Pivotal Points

The Battle at the Binary Stars set the tone for *Star Trek: Discovery*'s first season, as the Federation defended itself against Klingon attacks. Following a brief excursion to the Mirror Universe, the *U.S.S. Discovery* undertook a perilous mission to Qo'noS that miraculously resulted in a ceasefire. A fateful rendezvous with the *U.S.S. Enterprise* led to Captain Pike assuming temporary command to investigate enigmatic red signals. The ship crossed paths with an ancient Sphere, gaining its knowledge and becoming a target for Section 31's threat assessment program, Control. This prompted *Discovery* to embark on a 930-year jump into the future, where the crew exposed the truth behind the Burn and found an invaluable dilithium supply. These events began to galvanize the galaxy, but the Dark Matter Anomaly's destruction of Kwejian endangered it all. An extragalactic excursion established peace with the anomaly's creators, motivating United Earth and other worlds to rejoin the Federation.



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Season Three: The Federation's Future

Upon arriving in 3188, Michael Burnham's elation over the survival of the galaxy's sentient life quickly faded as a difficult truth sank in. A little over a century earlier, all dilithium contained in active warp cores detonated, decimating the Federation's infrastructure and causing a significant dilithium shortage.

Unable to easily travel between worlds, planets had become isolated and distrustful, while Starfleet and the Federation fractured and became more myth than material. Now captained by Saru, the crew of the *U.S.S. Discovery* resolved to seek out the remnants of the society they had left behind.

Their pursuit of the Federation invariably led to Earth, though more surprise was on the menu as the founding member was no longer part of the interstellar coalition. Tucked away in a camouflaged region of space, Starfleet and the Federation operated with limited resources, pursuing humanitarian missions and fending off the Emerald Chain, a powerful syndicate ruled by Osyraa. Saru and Burnham expressed an eagerness to help, but they initially encountered skepticism from Starfleet's Commander-in-Chief, Admiral Charles Vance. After receiving a 32nd century refit, the *U.S.S. Discovery*-A rejoined the fleet and faced off against Osyraa on several occasions.

U.S.S. Discovery's crew unearthed clues pertaining to the Burn's origins on a dilithium planet, but Osyraa managed to take over their starship and hold its personnel hostage. The vessel's senior staff resisted with assistance from Zora, an artificial intelligence born from the Sphere data, and Osyraa's reign came to an unceremonious end. Learning that the Burn had not been a coordinated attack or a natural disaster, but rather a unique accident unlikely to occur again, granted the Federation the opportunity to extend diplomatic overtures to its former members. Aided by a bounty of fuel from the dilithium planet, the newly promoted Captain Michael Burnham led the *Discovery*-A into a more hopeful future, declaring, "Let's fly."

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01 A scene from *Star Trek: Discovery* season two, "Point of Light"

02 *Star Trek: Discovery* season two "An Obol for Charon"

03 *Star Trek: Discovery* season one "Battle at the Binary Stars"

04 *Star Trek: Discovery* season three "Terra Firma, Part 2"

Fearsome Foes

The backdrop of the Klingon War supplied *Star Trek: Discovery*'s first season with an assortment of Imperial enemies, ranging from battlefield commanders T'Kuvma and Kol to infiltrators Voq and L'Rell. The Mirror Universe's Gabriel Lorca also lurked in plain sight, and his former cohort Emperor Georgiou eventually crossed to the Prime reality. Season two centered on the artificial intelligence known as Control, which killed and commandeered the bodies of Admiral Patar and Captain Leland. After jumping to the 32nd century in the third season premiere, the *U.S.S. Discovery* clashed with the Emerald Chain and its ruthless leader, Osyraa, as well as her subordinates Zareh and Tolor. The tremendous threat posed by the Dark Matter Anomaly initially set the Federation against Species 10-C in season four, even going so far as to put them at odds with former allies Cleveland Booker and Ruon Tarka.

Temporal Trips

Time travel factored into season one's story, as the *U.S.S. Discovery*'s return from the Mirror Universe propelled them nine months into the Prime reality's future, where they learned that the Klingons were winning the war. Time's influence intensified in season two, when mysterious red bursts, chronological inconsistencies, and a futuristic Red Angel signaled the presence of a new threat from Section 31's threat assessment program, Control. In collaboration with Michael Burnham's time-traveling mother, Gabrielle, *U.S.S. Discovery*'s crew set out to dispatch a repository of knowledge they had acquired from an ancient Sphere into the far future. Hoping to prevent Control from achieving sentience and wiping out all sentient life in the galaxy, *Discovery* utilized a Klingon time crystal to leap ahead approximately 930 years. The trip set the stage for Burnham's role in reinvigorating a post-Burn Federation, while the Sphere data integrated itself into *Discovery*'s systems and became the benevolent being, Zora.

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Season 4: An Extragalactic Anomaly

As the *U.S.S. Discovery* proceeded with its outreach, bringing dilithium to both allies and former enemies alike, the Federation rallied around the potential to revive its peacekeeping, humanitarian, and exploratory ideals. President Laira Rillak presided over a special ceremony at Starfleet Headquarters, where Archer Spacedock was commissioned to bolster the fleet's complement of vessels and test new propulsion technologies. Buoyed by the increased accessibility of interstellar travel, the reopening of Starfleet Academy attracted promising recruits from every quadrant. Rebuilding brought with it an optimistic spirit, at least until an unforeseen anomaly destroyed Kwejian and rekindled the fear which had defined the region in the post–Burn era.

The Federation continued to coalesce as it welcomed Ni'Var, the reunified homeworld of the Vulcans and Romulans, back into its ranks, but observations indicated that the powerful anomaly was an artificial structure developed by an advanced society residing in extragalactic space. A galaxy–wide summit was convened at Starfleet Headquarters, with the majority of representatives voting to open diplomatic channels with the advanced civilization, Species 10-C. Zora, whose ongoing evolution resulted in her decision to join Starfleet, furnished coordinates for *Discovery*'s course toward the unfamiliar world.

Led by Captain Burnham, the crew uncovered the cultural context necessary to converse with Species 10-C, yet word that the anomaly presented an immediate danger to Earth and Ni'Var heightened the mission's urgency. Despite a tumultuous exchange complicated by subversive actions undertaken by Cleveland Booker and Ruon Tarka, Burnham successfully conveyed the devastation wrought by Species 10-C's technology, and they resolved to cease their operations. The message of trust and hope that *Discovery* brought to Species 10-C continued to echo after the ship returned home, where the President of United Earth and Titan announced her intention to rejoin the Federation. For the first time in more than a century, the future felt brightened by the promise of possibility.

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05 *Star Trek: Discovery* season four "...But to Connect"

06 *Star Trek: Discovery* season four "All is Possible"

07 *Star Trek: Discovery* season four "Coming Home"

08 *Star Trek: Discovery*'s Adira Tal

09 *Star Trek: Discovery*'s Gray

Real World Representation

The *Star Trek* franchise has always been known for standing at the forefront of popular culture's progress toward a more enlightened future, and *Star Trek: Discovery* has honored that tradition on multiple occasions. While the series has had its share of narrative firsts, such as incorporating Mirror Universe characters into the regular cast and navigating the previously unexplored 32nd century, and worldbuilding firsts, ranging from introducing the Kelpien species to reunifying the Vulcan and Romulan peoples, its most profound steps have involved LGBTQIA+ representation. *Star Trek: Discovery* debuted *Star Trek*'s first openly gay main characters, Paul Stamets and Hugh Culber, a long-awaited development which fulfilled the franchise's promise of equality and inclusion. *Star Trek*'s first non-binary and trans characters, Adira Tal and Gray, were welcomed aboard in season three, highlighting the fact that the show's ongoing quest for representation will continue.

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Season 5: An Unforgettable Quest

Fresh adventures abound in *Star Trek: Discovery*'s fifth and final season, as the presence of an unexpected mystery sends the *U.S.S. Discovery* across the galaxy to unearth an ancient power. Exciting new characters join the fold, ranging from Starfleet's Captain Rayner to the couriers-turned-outlaws Moll and L'ak, and the series endeavors to go boldly on its last voyage.

Star Trek: Discovery co-showrunner Michelle Paradise has described the season as a "wonderful mix" of episodic adventures within a serialized story arc, and the enthusiasm extends to the entire cast and crew. "There's a new energy and a new mandate," asserts director Jonathan Frakes, who declares season five to be, "*Indiana Jones*… instead of the heavy emo of season four. *Discovery* is back on track as an action–adventure show." Frakes even compared this season's ability to balance depth and humor with his work on *Star Trek: First Contact*.

Taking the stage at New York Comic Con last year, executive producer and *Star Trek* architect Alex Kurtzman beamed, "It's an incredibly satisfying ending to a show that is so near and dear to my heart. Sonequa Martin-Green gave the performance of her life. I think you guys are going to love it."

What surprises will season five have in store for Captain Michael Burnham and the *U.S.S. Discovery* crew? Where will their epic journey take them? Now is the time to find out on Paramount+!

CATCHING LIGHTNING IN A BOTTLE

And so the end begins for Sonequa Martin-Green. Season five of *Star Trek: Discovery* is coming up, but if we include casting, production of the pilot, and delays caused by the pandemic, seven and a half years of Martin-Green's life and career will have gone by when all is said and done. The experience as a whole – starring on a show, joining the *Star Trek* universe, meeting fans around the world, befriending her cast and crew, losing her parents, becoming a mom again – altered everything for the actress, and she'd want it no other way.

During a recent exit interview with *Star Trek Explorer*, Martin-Green – as effusive and emotional as always – looked back at all that has transpired, teased season five, and contemplated the future now that her time as Captain Michael Burnham is over...

WORDS: IAN SPELLING

What were your expectations heading into *Star Trek: Discovery*, and as we start to say goodbye, what's the reality been like?

I first came into this at the tail end of 2016. We started rehearsals for the pilot and I believe we reported to Toronto on January 2nd 2017. I had all kinds of expectations of it being this Goliath of an experience because it is a Goliath of a franchise. I was overwhelmed, excited, shocked, and nervous. I was all these things. As we started our journey and started defining ourselves as our iteration of *Star Trek*, I started to expect even more from our show, especially by the time we hit season three, because we were finding our identity. We were figuring out exactly who we were, as it relates to the franchise as a whole. Once that happened, my expectations grew from there. "What are the possibilities now? The possibilities are even greater because we really established ourselves at this point." Fast-forward, and it's so surreal to be finishing up season five, though it's year seven. For season five to be the final season, I expect a lot of emotion. A lot of emotions certainly went into it. I expect the response to be full of emotion, and I've experienced that already from people I've had the privilege of talking to. I expect there to be a lot of feelings and possibly debates. It'll be a bit of an emotional roller coaster for a lot of people.

What's been the biggest personal takeaway from the experience? Look at your family. It's doubled in size since the show began.

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It has doubled in size. I can't say it in a sentence or paragraph. I'd probably have to write an essay or a dissertation. I'd have to talk about it in installments if I really wanted to cover everything I've learned and every takeaway. But, yes, my family has doubled in size. When we started January 2nd 2017, my son was about to turn two. He just turned nine, and my daughter will be four in July. With all that has happened over these seven and a half years in the world, it's impossible to not include that in the experience of shooting the show. We had this lightning-in-a-bottle experience, this fantastic group of people, this show family. You have highs, lows, and the lessons that come from being in a group of people like that. We grew together as a show-family, as people, and as artists. We grew in our own individual families. There was new life and there was death. There was the pandemic.

01 *Star Trek: Discovery* season one "The Vulcan Hello"

02 *Star Trek: Discovery* season three "Terra Firma, Part 2"

03 *Star Trek: Discovery* season one "The Vulcan Hello"

It's so interesting because we were bonded in the story already. We were bonded in how important the story was, but we were also bonded because so much life happened over the course of shooting the show. I have takeaways, as a believer; my faith grew tremendously. My relationship with God grew. Then, my relationship with my family – my husband, my children – my identity as a mother, as an actor, as an artist, as a member of the community, as a leader, as a wannabe activist, as a citizen of humankind… I have takeaways in all of those categories.

"FOR SEASON FIVE TO BE THE FINAL SEASON, I EXPECT A LOT OF EMOTION. A LOT OF EMOTIONS CERTAINLY WENT INTO IT."

Let's talk about Michael. Who would you say she was when we first met her in "The Vulcan Hello" and who is she as season five kicks off with "Red Directive"?

When we met Michael Burnham – there have been many times where I speak in first-person, but I'm going to encapsulate the conversation by speaking in third person about this – she is climbing up a ladder of identity and purpose. We see this young woman who has known nothing but battle – she is battle-weary, honestly – but is fierce and determined. She is dynamite in intelligence, intellect, skill, and competency, but is delusional as well; deluded and blinded by insecurities and childhood trauma. There's a disassociation

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from the pain and the trauma because everything Burnham knew at the time – or at least at the time that we came into her life – is to shut all of that down, shut down those human impulses and the opportunities to confront those things. We pretend like they're not there, deny their existence, be logical and rational. Then we see this crack. We see these defense mechanisms, these layers of defense, crack one at a time, and it's the classic case of falling forward.

That's what we get to see, this woman making mistakes, failing in deeply moral ways, but growing because of it. We start to see the confrontation. We spend a great deal of time in that confrontation phase where, "Now it is time for me to take a look. Now it is time for me to open the attic of my heart and figure out what's in here, figure out what's really been driving me, that it actually hasn't been about true purpose. It's been about fulfilling someone else's expectations for me. It's been about seeking and gaining approval. It's been about proving myself. It's been about absolution." That whole confrontation phase lasted a long time. All the stones were turned. It was rough, ugly, and full of tears. Then we come to the beginning of self-actualization with this woman.

I'm so grateful I was able to tell the story of this Black woman being able to fall forward, because when you zoom out you see the beauty and the benefit of it, how everyone deserves second chances. That's when you can really see someone's potential, if you allow them to make those mistakes and learn from them, so then that actualization begins.

From that point until toward the end of the series, you're seeing that continue to expand and deepen, to where now – as we're coming into this last season – you see a more subtle Burnham than ever before. You see a Burnham who knows who she is, why she's here, and has more to learn. She absolutely has more to learn. Don't we all? At the same time, she had become settled in a way that… it's amazing that we get to see it. We get to see her get to that place.

We don't want to spoil anything about season five, but give us a taste of what fans are in for.

I'll piggyback on some things Michelle Paradise, our brilliant showrunner, said, which is that this is a season of adventure. They wanted this to be like an *Indiana Jones*-type

adventure. Though what we're dealing with is big, intense, serious, and impactful, we also try our best to have fun throughout it. There is a sense of leaping forward in season five. I wish I could say more, because it was a difficult story to tell for me, if I'm being brutally honest. There are these little keys I was able to latch onto. Even though what we're dealing with is so big, the fact that there is that sense of fun and adventure is helpful. People will be glad that element and tone are there because it's a departure from season four, which courageously was meant to mirror what the world was going through during the pandemic.

Based on the season five trailer, it looks like you and your stunt double were very busy with the action stuff. How much of that is you?

Oh, a lot of it. I love the women I've gotten to work with. They are warriors. I have nothing but love and respect for them. I'm actually not the type of actor who's like, "No, I got it." I want everybody to play their part. I want everybody to do their thing. That being said, I do a lot of it. I do what I can, and thankfully I can do quite a bit. It was a lot of fun and a lot of action. People will enjoy that, too.

04 *Star Trek: Discovery* season three "Terra Firma, Part 2"

05 *Star Trek: Discovery* season two "Brother"

The AR Wall came into play during the show's run. How did that change the game?

Oh, my goodness! How did it not change the game? A round of applause to the designers of our AR Wall, because that's a serious piece of technology. We saw it first on *The Mandalorian* and then had our own in-house AR Wall built in a fraction of the time, with much fewer people and much fewer resources. I applaud them because it's a cinematic wonder. You go in there, you take a look at it, and you're like, "What?!" It's 10,000 or 11,000 screens all together. It takes six weeks to program it for a particular location. You're standing there in real life, in front of it, and the production design that goes along with it – that set design – is so important. Of course, every aspect is important. All of it comes together to tell the story, but you go to the monitor in Video Village and it looks like it's ready to be released on TV right there, without going through post.

Post is so much of it. It's such a feat when you add in visual effects, special effects, and practical effects on the day. All these things are coming together. There were many times where we were perhaps overly ambitious. It's hard to explain without giving things away, but there are all these sequences in season five where it's easily ten different elements going on at the same time. I will say the only thing that's sort of funny about the AR Wall is that if there was something moving on it – if it's programmed to have movement in any kind of way and you have to look at that movement, in the scene as an actor – you're going to get nauseous. I was not expecting it, speaking of expectations. I was not expecting to get seasick from the AR Wall.

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Describe your last day on set. What was it like to say goodbye to everything and everyone?

How can I describe that last day? It was momentous. We wrapped in November of 2022, and went back in April of 2023 to do additional shooting. When we were up there (in Toronto) doing this, it was a mad dash because we had a limited amount of time. We were gunning it, and it was great because we went big and then we went home. I wouldn't have had it any other way. I don't know how else to say it, but we just pounded the pavement. We went for it. We gave our all in those last days of shooting, in those last hours. We had given everything that we had. We were so exhausted that we were delirious and disoriented, but also giddy and sad – all of us at the same time – and so we cried together. There was a lot of crying together. We spoke blessings over each other, we read letters and poems, and we hugged. It's crazy because you assume that you will see some of the people again.

At conventions, especially.

Exactly. But you also have to assume there are some you might never see ever again. The people we have lost, in our company, we spoke about them in those last days as well. It's one of those things that can't be described. I say all the time that something lives in the intangible, or something lives in the unutterable, but I really mean it. It's hard to describe what it felt like, especially that last take.

So, it's a Michael scene for the last take?

Yeah.

When people look back at *Discovery* as a show and as a part of the *Star Trek* saga, how do you hope they'll regard it?

Oh, goodness. I hope they'll think warmly of it. I can't help but look back on what we were all trying our best to do. Everybody was trying their best to do something good and create something that would truly make the world a better place, something that would bring people together, that would incite empathy, encourage equality, and help people look across and see how we're all invaluable. With the nature of the show and the prevailing themes of the franchise, I suppose in hindsight I can see that those truths – or at least those goals – bring a certain type of person. We never approached it from an arrogant place. We never said, "Oh, we're drawn to this type of story. We're drawn to the diversity and equality of this, just because this is who we are." No, it wasn't that. It was a goal of our hearts. When we came on board, pun intended, we said, "Okay, how do we tell this story to the absolute best of our ability? How do we bring this to life for real?"

That's the main reason why this was lightning in a bottle. I can honestly say that everybody was of the same mind about that. We might miss it, and people are upset about certain story elements – especially in those first couple of seasons – but we were genuinely doing our best.

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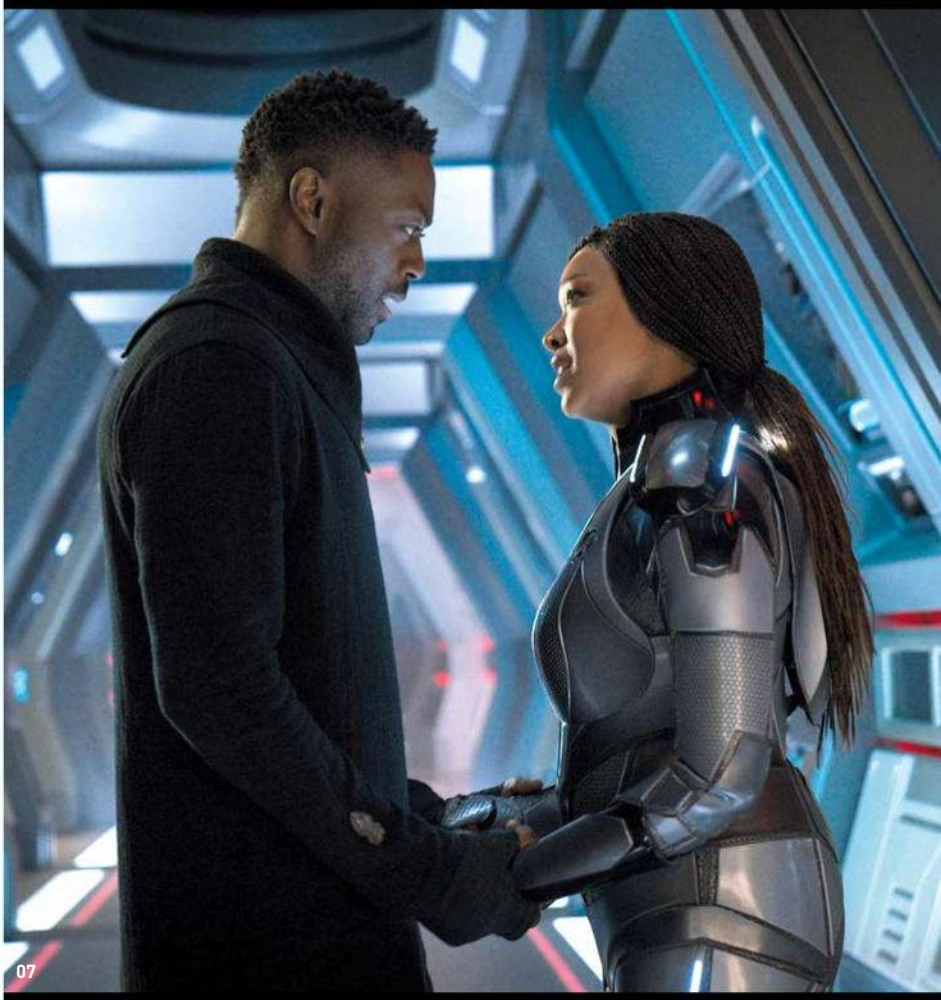

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You mentioned tears earlier. There are people who think *Discovery* has been too emotional, with too many tears. What do you say to them?

I have a lot of different feelings about this. This might sound funny, or weird, but I actually understand why some people feel that way. When I step back and look at it objectively, if you're not in a position of confrontation in your own life where you are taking those painful steps forward, if that's not where you are in your journey, and if that's not something you even believe is necessary, then you're not going to want to see someone going through that. You're going to say, "I don't need that right now." And that's okay. Even if you say, "I don't need that ever," that's your right. I can respect that perspective because even as an actor, I can look at it and be like, "This is a lot of crying." That's a lot of crying, and you have to be sensitive to someone going through that, to someone breaking out of what is essentially PTSD, to someone's journey to healing. That is a painful journey, and you have got to be willing to go on that journey with them. Not everybody is and not everybody is supposed to.

"EVEN WITH THE STRUGGLES I PERSONALLY HAD WITH THE STORY OF SEASON FIVE, I CAN'T HELP BUT LOOK BACK ON WHAT WE WERE ALL TRYING OUR BEST TO DO."

At the same time, our iteration was serialized and we remember what happened yesterday. When everything started to hit the fan and that confrontation started happening... as an actor in the middle of it, I was thinking, "This is what's coming out because this is what's happening." That is what it is. I'd have interesting discussions with people over the years, but one time a man came up to me at a convention and he said, "I need you to stop crying, okay? Enough of the crying. Can you stop crying?" I said, "You know what? As soon as they stop giving me something to cry about, I will." This is an intense situation. If you put a human in this situation with these circumstances, with this past, what are you going to get? I love that as the series progressed – and like I spoke about before, when that actualization started happening and Burnham started to accept her true identity – you see the tears decrease. You can see the arc of it.

Do you feel you've played Michael for the final time, or can you picture – in the future – her popping up in a movie, a *Discovery* reunion, an animated show as a voice, or anything?

Oh, man. I love the character, so I'm definitely not going to say no to any opportunity. I've grown so much from being Michael Burnham and learned so much. Burnham was a fascinating person and woman, so I would never just outright say no.

What developments on the show most surprised you?

I was grateful for their decision to go to the future, and I feel they handled that so well, the decision to take us beyond where any *Star Trek* had gone before. I was pleasantly surprised at what that did for us, where that took us, and the storylines that came from that. Suddenly, it's like we were free, had so much more room to roam, and were creating canon as we went, decision by decision. I've talked about this before where we would be in huddles deciding what something was going to be, or what particular technique would be used for something having to do with programmable matter. We'd finish the conversations in the huddles and be like, "Well, we just created canon again. Okay, let's go."

I'm also pleasantly surprised at how deep the personal relationships and friendships went. The entire company was there for me when I lost my parents. The entire company was there for me when I had a terrible complication with my pregnancy, with Saraiyah. We all would come around each other when disaster struck and also when miracles happened. When I was healed of that complication and had my daughter naturally at home, everybody celebrated with me. I didn't expect to grow as a person and as an artist as much as I did. I knew there'd be growth, of course, but I didn't expect as much growth as there was.

06 *Star Trek: Discovery* season four "Species Ten-C"

07 *Star Trek: Discovery* season four "Stormy Weather"

08 The *Star Trek: Discovery* season five cast, ready for action

As a result of *Discovery*, you've been number one on a call sheet. You've inspired many women and people of color. You've appeared on magazine covers. All of it was pretty new to you. How do you build on that? What does the next phase look like?

I want to build communities for the unhoused. I want to do programs for inner city youth. I want to go around the world and feed the hungry. I have all these dreams. I want to tell true stories, help build communities, and build a lot of things. I want to provide, give, and do all these things. I want to tell stories, like this one that, in its own ways, change people's lives, heals them, or at least offers a path of healing. "Hey, this is what it could look like for you." I want to keep doing that. There's a lot of goodness to spread. There's a gospel to spread. That's part of the growth I wasn't

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expecting. This really makes me want to stand up and do something.

Do you want to direct? Produce? Or are you happy acting?

I'm pretty sure I'll always be acting in some capacity, but I also want to produce. My husband and I are launching our production company. We've got dreams, plans, and goals. Producing may very well be the next step. We'll see how producing and acting correlate as time goes, but I do not want to direct. Maybe that'll change. I could feel differently next month, but as of now people are always asking me, "Are you sure?" I say, "Yes! I do not want to do that." I don't know how people do it. I don't understand. Show-running is another one. I don't understand Michelle Paradise or Alex Kurtzman. I understand, but I'm like, "No thank you!"

09 *Star Trek: Discovery* season four "Species Ten-C"

10 *Star Trek: Discovery* season three "Terra Firma, Part 1"

Any last thoughts before we let you go?

I'm looking forward to the future. I am excited to see what everybody else does. I can hardly wait to see how everybody else would answer that question about building on our *Discovery* experience. I'm waiting to see, because they've got my support. They are some of the best actors I've had the pleasure of working with, and I can hardly wait. Our writers and producers as well. I'm just excited to see what everybody does next.

***Star Trek: Discovery* is available on Paramount+**

Follow Sonequa Martin-Green on Instagram @therealsonequa and X @SonequaMG

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THE Q CONTINUUM

It happens everywhere: bathrooms, Transportation Security Administration, bars, vegan restaurants, coffee shops, gas stations... And it occurs all over the world. You name it, it happens. So, what is it? Our favorite *Star Trek* figures being recognized by fans when they're out and about. *Star Trek Explorer* engaged in an extensive, two-years-in-the-making project in which we asked *Trek* talent, "Where is the strangest place you've been recognized for *Star Trek*?" We snagged more than 30 replies, which we split into two very entertaining Q Continuum features. Part One appeared last issue...

WORDS: IAN SPELLING

Where is the strangest place you've been recognized for Star Trek? - Part 2

01

JERI RYAN

Seven of Nine, first seen in *Star Trek: Voyager*

I've been recognized in some exotic place, but normally the place I get recognized the most is at the grocery store. And, generally, I look my worst. If I haven't showered, my hair is in a bun and I've got no makeup on, that's when I get recognized. And I'm surprised I'm recognized right now, because we're all still wearing masks. That's always a little bit bizarre to me. What do I look like from *Star Trek* that I'm always recognized when I'm out and looking my worst?

ANSON MOUNT

Captain Pike, first seen in *Star Trek: Strange New Worlds*

I really don't get recognized that often for anything. I don't go out that much. And I especially haven't been recognized for *Star Trek* or Pike because most of that has been during the pandemic and after we had our baby, and I just wasn't out at all.

JOHN DE LANCIE

Q, first seen in *Star Trek: The Next Generation*

I was in Damascus. And I was in an ancient part of the city. Somebody came around the corner and went, "Ahhh, Q!" As much as I scared them, they scared me because I thought, "Never in a million years will anyone know Q in Damascus, Syria." But someone did.

DENISE CROSBY

Tasha Yar, *Star Trek: The Next Generation*

A longtime dear friend of mine, Edie Baskin, was the original photographer on *Saturday Night Live*, from 1975, when it came on. It's her template that created all those images of the cast and guest host you see in the opening titles. She'd written and published a book about her time at *SNL*. She was no longer working on it, but said, 'When you're in New York, we gotta go see *SNL*. You gotta see it taped

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and we'll go to the afterparty. It'll be really fun.' My husband Ken and I were in New York, so she said, "We're going to *SNL*." We went over to 30 Rock, way up to the studio, and Nirvana was the musical guest. This was a few months, maybe, before Kurt (Cobain) died. We're not even in the seats; we're in the wings, watching. The show ends and we get in this giant freight elevator to go down to street level, to go to a restaurant where they had the afterparty. I'm in there.

In comes Dave Grohl and his girlfriend, and Anthony Kiedis from the Red Hot Chili Peppers and his girlfriend. We're all in the elevator and I'm looking down, dying. I'm thinking, "Don't say anything. Anything you say will sound ridiculous. You'll just look like an idiot. Don't say anything." They're hot as hell and their girlfriends are even hotter. I'm just going "Oh my god." My husband has absolutely no idea who any of these people are. I'm going out of my mind. Dave Grohl looks at me. He goes, "F--king Tasha Yar!" I went, "You're fucking Nirvana!" That was my strangest – and the coolest – story about being recognized for *Star Trek*.

JEFFREY COMBS

Brunt, *Star Trek: Deep Space Nine* and other roles

I was checking out at a supermarket. Since my *Star Trek* characters were under a lot makeup, no one tends to make the connection between me and my characters. But this one time, the checker at the supermarket, who must have been a big *Star Trek* fan, actually recognized my voice.

DAVID WARNER

Chancellor Gorkon and other roles

Ha... Except for conventions, I've never been recognized specifically for *Star Trek*. I was hidden behind makeup, etc., for "Chain of Command" and *Star Trek VI*. And I'm told that nobody went to see *Star Trek V*!

MICHAEL WESTMORE

Makeup artist

Costco. My wife Marion and I were shopping, and this one person kept following us around. And, finally, we had stopped somewhere, and he came up to us. He knew who I was. He started off with, "Mr. Westmore…" He was a manager of the store and wanted to know if I needed help with anything. He'd take us around the store. There have been a couple like that over the years. Another time, we were getting the brakes fixed on our car, and the mechanic said, "You're Michael Westmore, aren't you?" He was in his overalls and covered in oil, just doing his job, and he recognized me. He said he used to watch *Star Trek: The Next Generation* with his kids all the time.

01 Anson Mount as *Star Trek: Strange New World*'s Captain Pike

02 Denise Crosby as *Star Trek: The Next Generation*'s Tasha Yar

03 Marina Sirtis as *Star Trek: Picard*'s Counselor Troi

03

MARINA SIRTIS

Counselor Troi, first seen in *Star Trek: The Next Generation*

I was in Houston, Texas, with Michael. My Michael. They have what I think is the world's largest roller coaster there in Houston. I'm not sure if it's the largest, but it's a very famous roller coaster. It's called The Texas Cyclone. We were in line for it, this interminable line. There was a fella in the line ahead of us, and he kept looking at me and looking at me. I thought, "Oh, he's clocked who I am." And I was wearing my glasses, not my contact lenses. He says, "Do you ever watch *Star Trek*?" I go, "Mmm, hmm." And he says (imitating a Texas drawl), "You look like that girl that feels sh-t." That was early on. That was very early on. I remember going back to the set on the next Monday and telling the guys what happened. That kind of stuck. Jonathan would look at me and say, "Aren't you the girl that feels shit?" And I'd say, "Yup, that's me!"

IRA STEVEN BEHR

Producer, *Star Trek: Deep Space Nine*

There've been quite a few occasions. When I was

doing *Outlander*, I was in Scotland with some cast members and went to see the *Macbeth* movie with Michael Fassbender, and in Scotland, you could drink even in the movie theaters. So, we were sitting having a cocktail and, sure enough, a guy walks by the table and he does a double take. He comes back and I thought it was going to be someone else he'd talk to, and he says, "Oh, man, *Star Trek: Deep Space Nine*...' So, Scotland, that was a good one.

"Then, just a few weeks ago, I was doing my walkabout in the Hollywood Hills, getting my exercise, and a car went past and stopped. I kept walking up this hill because it's a hill and you've got to keep walking. And this guy was like, "I just watched the *Deep Space Nine* documentary. I just watched it, and there you are!" Stuff like that happens. He never mentioned my name, by the way.

WIL WHEATON

Wesley Crusher, *Star Trek: The Next Generation*

Is there a place where it would've been unexpected? Not really. There was one time, 18 years ago, we had to go to the emergency room, and the doctor recognized me as Wesley from *Star Trek*. He just kind of forgot to be a doctor, and was a fan, and as a result, nearly sent us home before it was safe for us to go home. My wife, Anne, was having some problem with her stomach. I don't recall specifically what it was, but it was really bad, and she was vomiting uncontrollably. It was dangerous, and she really needed to be admitted to the hospital, stay overnight to stop her from vomiting, and get fluids. But this doctor was just so into me being the guy from *Star Trek* that he was like, "Okay, you can go home." Anne stood up and collapsed, and he said, "Oh, maybe you should be admitted." It was the one time in my life that maybe my *Star Trek* association wasn't the greatest.

CHRISTINA CHONG

La'An Noonien Singh, *Star Trek: Strange New Worlds*

I really haven't been recognized, I don't think. I was when we were all in New York for the premiere of *Strange New Worlds*, but that was different because they all knew we were there. Do you know what I mean? They were fans waiting for autographs and photos, but that wasn't for me. That was for everyone. And, to be honest, when we are here in Toronto, we are solid working and we are driven from home to the studio and the studio back home. So, I haven't really been out in public. Maybe that's coming; I don't know.

04

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JAY CHATTAWAY

Composer

It's pretty silly and it's ultimately not about *Star Trek*, but here goes. I was in a locker room at a golf club one time, walking around, getting ready to go into the sauna. This guy comes up to me – people are scantily clothed in these things – and he says, "Oh, I know you! I know your show!" I said, "Oh. Well, thank you." Because I did have a show. I was doing *Star Trek* at the time. It turns out he was mistaken. He mistook me for an actor who was in some show about veterinarians or something. He said, "Yeah, when you did that operation on that opossum, it was awesome!" I said, "I think you have the wrong guy." So, he sort of recognized me, but not for the right reasons. It's really only when I've appeared at *Star Trek* conventions or *Star Trek* concerts that I've been recognized specifically for *Star Trek*.

NANA VISITOR

Major Kira, first seen in *Star Trek: Deep Space Nine*

That's hard. One of the most memorable times I

was recognized, it was not a strange place. I took my computer in to be fixed, and the guy didn't even look up. He just heard my voice, and he went, "Major Kira!" Of course, you know computer geeks, they're part of our community for sure. But the strangest place was probably in Rome, in a coffee shop. When you're away from the United States, and you think you're just another person, and someone goes, "Major Kira?"… Now, that's interesting.

LEVAR BURTON

Geordi La Forge, first seen in *Star Trek: The Next Generation*

Strangest? The most awkward place is the urinal, especially in a men's room in Las Vegas. And now, post-pandemic, I'm not shaking hands with anybody, let alone somebody who's peeing next to me!

04 Wil Wheaton as *Star Trek: The Next Generation*'s Wesley Crusher

05 Christina Chong as *Star Trek: Strange New World*'s La'an Noonien Singh

06 LeVar Burton as *Star Trek: The Next Generation*'s Geordi La Forge

07 Ethan Peck as *Star Trek: Strange New Worlds*' Spock

08 Isa Briones as *Star Trek: Picard*'s Soji

09 Doug Jones as *Star Trek: Discovery*'s Saru

07

ETHAN PECK

Spock, Star Trek: Discovery, Strange New Worlds

I don't get recognized very often, actually. We film *Strange New Worlds* in Toronto and I was at an outdoor gymnasium. They have pull-up bars set up sometimes, outdoors, in a park. I had my mask on. A guy came up to me and he was like, "Ethan Peck?" I was like, "Yeah." He then said, "I recognize you from the eyebrows. Really like your show." That was when we were shooting *Strange New Worlds*, when we were in production, and he recognized me for my shaved eyebrows, which I thought was funny and crazy.

08

ISA BRIONES

Soji and Dahj, *Star Trek: Picard*

I don't get recognized often. *Star Trek* is huge, but it's still niche as far as when you're out in the world. In L.A., it's hard to find fans out in the wild. But I do remember something. This wasn't a weird place; it was just a weird time. It was the day I announced that Soji had taken her final bow on Instagram, and it was a big, emotional day. I went for a walk, and I went to a Starbucks. I never get recognized. I walked into the Starbucks on that day, and some guy was like, "You're Soji, right"' I was like, "Yeah. Okay… this is weird." Then, I walked somewhere else. I went to a restaurant and some girl was like, "Wait, you're that girl from *Star Trek*, right?" I was like, "Wait. Why is this happening now and not when I was actually on screen?"

DOUG JONES

Saru, *Star Trek: Discovery*

The strangest place? It's happened a lot, but it's usually by TSA security guards at airports. I'll be showing my passport or my ID to get through the line, and they're like, "Hey, aren't you Saru on *Star Trek*?" That's a lovely thing, because I don't look anything like Saru, you know?

09

Suffering from FOMAI (fear of missing an issue)?

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LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Who said things were going to slow down across the *Star Trek* domain in 2024?

In fact, I'm going to bet that you're still in assimilation mode (ahem) for everything delivered across all the series ***last*** year. So many memorable moments – and yet, so much rich in-universe creating and dot-connecting... so many more backstage tales of creators at work.

So yes, even with the strike-borne delays, we have live-action *Star Trek: Discovery* wrapping its fifth and finale season, plus *Star Trek: Lower Decks* later – and even *Star Trek: Prodigy* headed to unveil its second season on its new home, Netflix. All that means is there's plenty to scramble for to keep up – and plenty of head-scratching at the gaps and oddities it all conjures up.

WORDS: LARRY NEMECEK

So it's safe to say we'll be "universe smoothing" for a good long time. Let's dive in, shall we? Meanwhile, for next issue, send your queries bridging old, new, and "breaking news" *Star Trek* — production or background continuity — to startrekmagazine@titanemail.com — or via larry@larrynemecek.com, or @larrynemecek on Twitter.

"BONES" BACKSTORY QUESTIONS

I have Doctor McCoy questions: Where is there mention of siblings? How many? Names? What is his birth order? I always thought he was an only child... And his parents? Their names? And... Joanna McCoy and Jocelyn McCoy... are they part of canon or not?
SHERRY SUTTON, WINGATE, NC

Whoa, Sherry, slow down – because, yes, you have touched on one of my own sore spots: Why, after nearly 60 years, do we still have so little of "Prime" McCoy's biography on screen? Here's what we do know: His father was named David, thanks to that touching flashback memory scene in

01

MUSEUM MUSINGS

Why did the *Constitution*-class ship at the fleet museum resemble *Star Trek* The Original Series ships, not the *Star Trek: Strange New Worlds* version?
JACK BROWN, UK — @VOCJACK VIA TWITTER/X

As beloved as the sentimentality of many *Picard* season three moments, this one is obvious for its backstage origins: that year's showrunner Terry Matalas wanted a traditional feel-good look to a beloved Kirk-era relic in 1960s style – yet in high-definition detail. It also sports his own US state of birth as its name, with his birth year as its registry number.

And yet – how to resolve this? I could go out on my own theorizing, but why not just run with what Terry has already endorsed? If you follow folks on X, you may know that John Concagh (@EdgeofMidnight) proposed that the *U.S.S. New Jersey* on display over a century later be simply explained as "the last *Constitution*-class built before the *Star Trek: The Motion Picture* (total modification programme) refits" and launched the day the Organian War ended in 2366, then always being too display for later refits.

What's implied is that the *New Jersey* missed any refits in the *The Motion Picture* style and the book of the *Enterprise* as seen in the early 2260s, per *Strange New Worlds*. And seeing that post, Terry replied: "I love this!"

So, there you go – it's good enough for me! And as a famous original captain once said, "Rank Has Its Privileges."

Star Trek V: The Final Frontier... and his now-adult daughter is Joanna, thanks to the *Star Trek: The Animated Series* episode, "The Survivor."

That's it.

Now, various licensed but non-canon novels and comics have mentioned his wife, his mother, and even potential siblings – often contradictory – but nothing official yet. You mention Jocelyn for "Mrs. McCoy," but that was an offering used only in the 1993 novel, *Shadows on the Sun*, and differs from four others in books and comics.

And to be honest, had Joanna never made it into that *The Animated Series* episode, her original creation by the great *Star Trek* writer Dorothy Fontana – as the primary spotlight guest and namesake of a *Star Trek:* The Original Series season three episode that instead became the space hippies of "The Way to Eden" – well, that what-if with that pedigree would have been plenty fine for my head canon. But as it is, despite mentions in various print books, we still don't have an onscreen canon name for her mother, aka Bones' ex.

Will *Star Trek: Strange New Worlds* give us a chance to learn more in a year or two, onscreen? Perhaps – but in any case, a definitive McCoy biofile is as long overdue as a canonical Romulan War saga!

04

SHAPEWEAR ON *STAR TREK*

I just want to ask - as odd as it might sound - how much shapewear/structuring goes under the uniforms an actor wears on-screen? Some of the uniforms are really form-fitting, and I've done cosplays that needed a lot of structure (e.g., wires in a bodice) so I'm really curious.
@COMMANDER_MEG, VIA TWITTER/X

It might be a rarer event for contemporary cop and doctor dramas, or even a character in a sitcom. But as long as Starfleet's finest are cast to be the best of "future humans," their garb generally tends to reveals lithe, fit bodies across the age spectrum – and in the real world. Shapewear was especially common with the form-fitting tight Spandex used for the one-piece uniforms of *Star Trek: The Next Generation*'s first two seasons. For the looser NASA-esque jumpsuits of the *Enterprise* of the 21st century, shoulderpad inserts, not unlike those of women's suit jackets of the 1940s or 1990s, were used often by men in Starfleet blue, as well.

More than once over the years, Marina "Troi" Sirtis would crack up convention audiences talking about the amazing transformative qualities of the "Starfleet industrial bra," and cartons marked "Starfleet bras" could be seen lining the shelves of the *Star Trek* wardrobe department all through the 1990s.

We're not even talking about the infamous corset-type squeeze play that both Jeri Ryan and Alice Krieg endured – initially, to the point of passing out, or nearly – while wearing full-on drone gear as Seven of Nine and the first Borg Queen.

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01 The *U.S.S. New Jersey*, in *Star Trek: Picard* season three

02 Alice Krieg as the Borg Queen in *Star Trek: First Contact*

03 Jeri Ryan as Seven of Nine in *Star Trek: Voyager*

04 Dr McCoy, *Star Trek:* The Orginal Series

05 Linda Park as Lt Hoshi in *Star Trek: Enterprise*

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

Turning to our even-deeper dive into a broader aspect of the *Star Trek* universe, I'm in an offbeat mood this time around. Rather than examine canon per se, this letter piqued my interest to realize that so, so many of our newer fans might be wondering the same thing:

Was there debate about the look of the Klingons in *Star Trek: The Motion Picture*? I remember canon arguments about the new Klingon designs in *Star Trek: Discovery* – did history repeat itself?
MALCOLM WOOD, SHEFFIELD, UK

Malcolm, I know I can at least answer for myself and my buddy circle. So let me start there, as I answer your question: "No."

Remember, half the impetus for Paramount lavishing such a then-epic budget on *Star Trek: The Motion Picture* was not only to return to and expand the *Star Trek* universe, as fans had demanded for a decade – a historic move on its own, in the days before "franchises." No, this was more about Paramount staking its claim to the great Sci-Fi Race that 20th Century Fox had kicked off with *Star Wars* – and that included laying out a huge, old-school blockbuster budget. With a promo effort worthy of the same.

That high-end hoopla about *Star Trek* included a lot of advance material in this pre-digital era, including a big marketing campaign of sidebar, non-spoiler images and press quotes. One brochure mailer trumpeted all the priceless archival fabrics and custom jewelry that costumer Robert Fletcher was bringing in for the film's exotic new alien species – although they mostly all wound up in the background at the Starfleet tram station.

That same brochure, dated "Fall 1979" and made available for press outlets and even fans directly at conventions, actually carried a shot of three Klingon crew at a bridge station during the V'ger attack sequence. So, for those aching to search out advance word – or just reading the magazine *Starlog*, or their local *Star Trek* club newsletter – we *did* have a hint in advance.

What's more, we opening-night, first-week ticket-buyers had devoured enough background *Star Trek* material by then to know that the Klingons were never even planned to be recurring aliens, much less have a budget for it. As with so many aspects of *The Motion Picture* – the *U.S.S. Enterprise* herself, for instance! – fans seemed to understand that the new bumpy-head Klingons were all just part of the (overdue) movie upgrade.

In short, my memory is that – like so much of the rest of the picture – *Star Trek* folk were primarily on a victory high, and carried along on the emotion of seeing "our" entry in the great Sci-Fi stakes of the 1970s, much less the triumph of the decade's revival campaigning finally getting *Star Trek* on a screen again.

Or – is that just me? Looking at sources from then that are searchable online now, as well as my oldest copies of *Interstat*, the monthly "letter of comment" zine (best compared to a slow-motion forebear of Reddit today!), the 1980 reaction

01

DATACORE

LARRY NEMECEK

As a longtime Star Trek author of bestseller The TNG Companion, *speaker, consultant, interviewer, archivist and editor Larry Nemecek hosts The Trek Files weekly for Roddenberry Podcasts, livestreams Trekland Tuesdays Live, and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also half of* Cadet Alice and Dr. Trek Talk Prodigy *with his granddaughter, and his updated Star Trek: Stellar Cartography map/book set continues to guide fans and Star Trek TV creators alike.*

mostly seems a mix of curiosity at the canon explanation, and annoyance that we didn't get one onscreen. Yet. But no outright rejection.

Of course, fans in 1980 didn't have access to global and instant-amplification platforms as did that one *Star Trek: Discovery* extra in 2017, who posted a shot of new-look Klingon extras queuing up for lunch backstage – and set off a firestorm long before the series premiere. Meanwhile, *The Motion Picture* fans were just so glad to have *Star Trek* back in any form that most criticism, of course, went to the slow third act. If anything, the opening Klingon attack sequence was one of the highlights!

But what's really telling is this reaction to the *The Motion Picture* Klingons on an even wider scale – and barely three years later. The very first modern, licensed *Star Trek* roleplaying game from FASA hit the market in 1983, and one thing I know about RPG folk: they need their details to function – lots of details. And a licensed game would have to have them all pass muster by the IP holder.

No surprises, too, that the very first FASA game supplement that same year was for everything Klingon. What's more, head designer Guy W. McLimore Jr. and his team were already all over that whole smoothhead/bumpyhead dilemma. Very simply, they postulated the cool, more alien new look as "Imperial Klingons," the vast majority – and carve out the old 1960s' simple *Star Trek* The Original Series Klingons as experimental "Human Fusion" Klingons as sort of a "first contact" team to deal with the UFP's dominant member species.

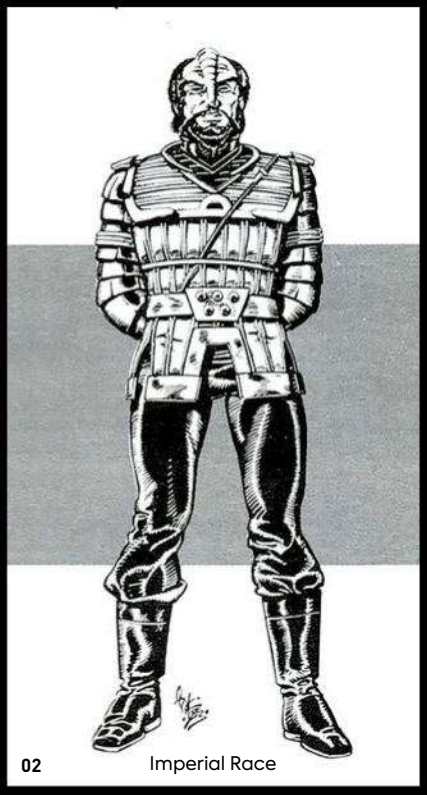
Yes, really! I'm telling you – RPGers don't suffer lack of details easily. It's not a matter of hungry background trivia hounds: What is not supplied, they often have to create in the moment.

And FASA's retcon had an impact far beyond gamers. Over the next 20 years, as the Klingon on-camera default remained "bumps" while the "smoothheads" remained an enigma, fans who even brought up the issue might find themselves chided as Just Too Trivial – and many basically just took the Fusions as head-canon. Until 2005, that is, when *Star Trek: Enterprise* gave us a gift in its final weeks on the air and devised an answer, 25 years later and necessarily complex – yet one that still came down to a Klingon-human mix of DNA. While differently motivated, the "Augment virus" answer was not far off from FASA's original idea.

Of course, the 1979 Klingon change followed only five live-action appearances and two on *Star Trek: The Animated Series* – and a broad agreement that a more alien look would not be a bad thing. The 2017 uproar, though, followed a look settled for 30 years and hundreds of hours of Worf, Martok, Gowron, Duras, K'Ehleyr B'Elanna, and all the rest.

Thankfully, given the twisting path of *Discovery's* production saga, the cooler-heads retcon of so many Great Houses in and out of power, arising from various worlds within the Empire over time, really does make the multi-faceted "species diversity" fix work for the Secret Hideout era of production Klingons. It also adds biological reality, to boot. T'Kuvma's grievances now make great sense, given that his house and allies are once again not much seen after the chaos of the 2250s they created – and quickly, as we already see on *Star Trek: Strange New Worlds* early in the next decade. And in the meta-view of franchise Trek, it's a long-view answer that's gone far to satisfy any lingering fan upset – not at all unlike the inventive path FASA took to explain away the "two races" of 1979.

Either way, for those whose love of *Star Trek* revolves around the stability and detail of its universe, FASA's original studio-vetted approach of "If it's on screen, there must be a reason for it" has been around *long* before I started hashtagging the concept as "#texturenottrivia." It's an arena that includes fans and "pro" fans, too – and certainly kept this column going for 25 years!



02 Imperial Race

03 Human Fusion

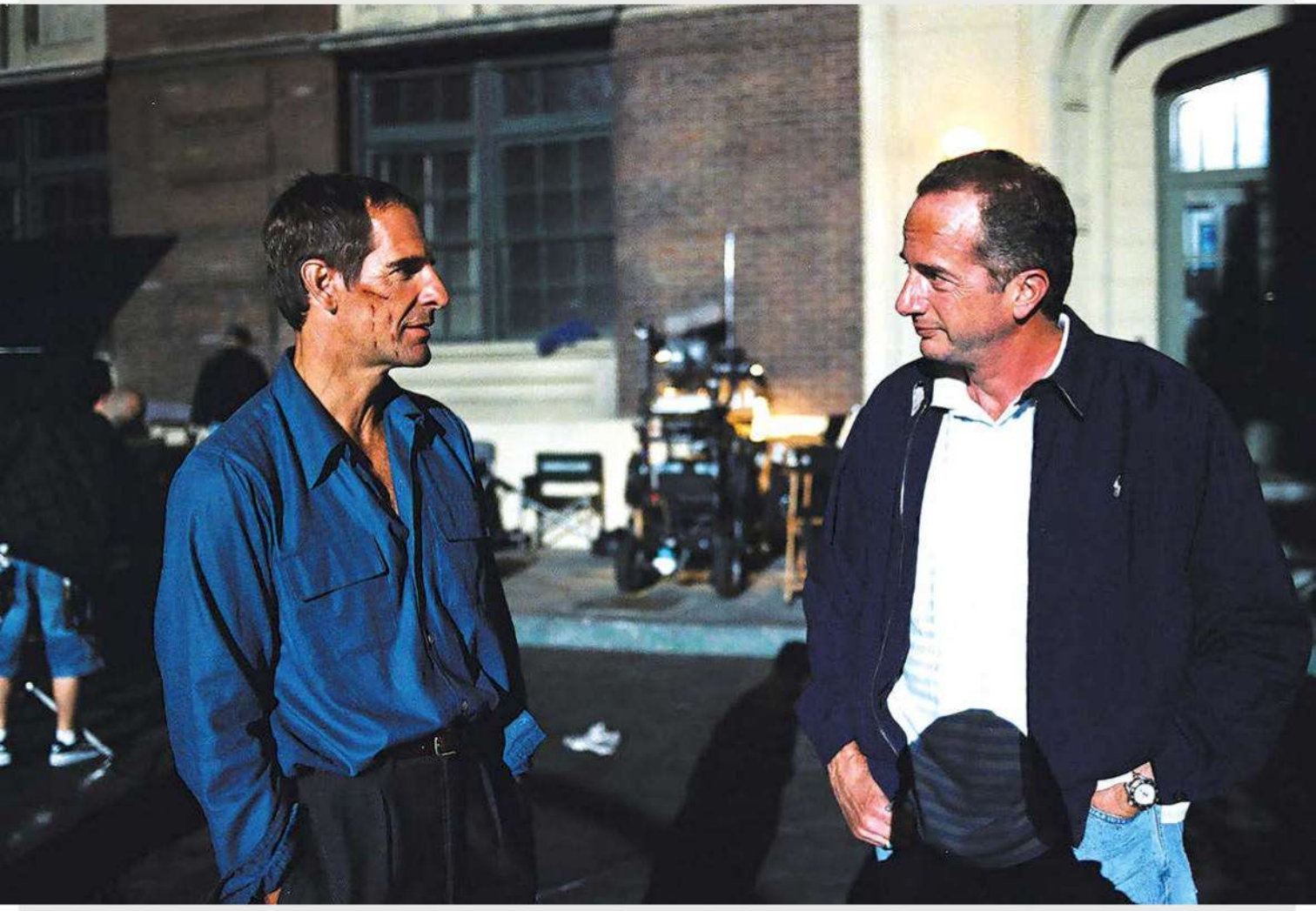
01 1979 pre-*Star Trek: The Motion Picture* studio promo mailer

02-03 FASA Klingon man Lula's two Klingons types

LOST & FOUND

ARCHIVE IMAGES RETRIEVED

WORDS: LARRY NEMECEK



Holy chroniton, Captain! With this issue's feature on temporal incursions, why not make our regular dip into the photo archives a rare look back at perhaps the biggest time attack in *Star Trek*: the Temporal Cold War itself!

But what has befallen our heroic Captain Archer, all out of uniform?

Well, let's take a little time trip of our own back to the Paramount backlot in the pre-dawn hours of Thursday, July 22, 2004 – the fifth of seven days in the shoot for the two-part story, "Storm Front." After being created as a running thread for the series, the Temporal Cold War was about to wrap up as we kick off what would be *Star Trek: Enterprise's* fourth and final season. And, along with impressive alternate-history graphics and visual effects, the story drops Archer back "home" on Earth, two centuries too soon, and in an alternate 1944 where World War Two rages amid a Nazi Germany invasion across the North Eastern U.S.

And when a *Star Trek* story calls for scenes set in New York City, where else to film but the streets of New York – the Paramount backlot variety, anyway. Thus we get to this moment: Archer himself, Scott Bakula, sporting a make-up forehead cut and chatting up longtime co-producer Brad Yacobian during a break shooting Scenes 25-54 as "night-for-night."

Look closely, too, and enjoy the irony: the large front-door arch behind Brad was also the main entrance to the Sanctuary District "A" admin building in "San Francisco" – from the Bell Riots of *Star Trek: Deep Space Nine's* "Past Tense."

Inside Trek

CONFIRMATION BIAS
An exclusive *Star Trek: Picard* story
by Michael Dismuke

THE LIFE & LEGACY OF KURN

TOP TEN TEMPORAL INCURSIONS

***STAR TREK*'S MEMORABLE TRIPS INTO THE PAST – AND FUTURE!**

TOP 10 *TEMPORAL INCURSIONS*

WORDS: JAY STOBIE

10 ROSWELL REFUGEES

STAR TREK: DEEP SPACE NINE
"LITTLE GREEN MEN"

A sabotaged warp core and an illegal load of kemocite didn't bode well for Quark, Rom, and Nog, as the dangerous combination propelled their shuttle to Roswell, New Mexico in the year 1947. Captured by the United States military, the Ferengi family, as well as the Changeling stowaway Odo, needed to evade the authorities and utilize the radiation from a nearby nuclear test to ignite their remaining kemocite, thus returning their vessel to the 24th century. Who knew that the Roswell incident had been motivated by profit?

09 TEMPORAL PSYCHOSIS

STAR TREK: VOYAGER
"RELATIVITY"

Recruited by a 29th century Federation timeship to locate a weapon placed aboard *U.S.S. Voyager*, Seven of Nine endured various temporal transports and run-ins with crew members before she had actually met them. In a shocking twist, the culprit turned out to be Captain Braxton, who commanded the timeship which had enlisted Seven in the first place! Unfortunately for future Braxton, temporal psychosis had taken hold and prompted him to seek revenge on Captain Janeway.

08 21ST CENTURY TRIALS

STAR TREK: DEEP SPACE NINE
"PAST TENSE"

A transporter mishap sent Captain Sisko, Doctor Bashir, and Jadzia Dax back to a tumultuous period in the early 21st century, shortly before the Bell Riots brought the era's poverty-stricken sanctuary districts into the spotlight. When Gabriel Bell died prior to the event, Sisko needed to take on Bell's role and try to resolve the uprising in a peaceful manner. Everything ultimately transpired as history had recorded it, though files now displayed Sisko's image in texts related to Bell's deeds.

07 HISTORY NEVER FORGETS

STAR TREK: THE NEXT GENERATION
"YESTERDAY'S ENTERPRISE"

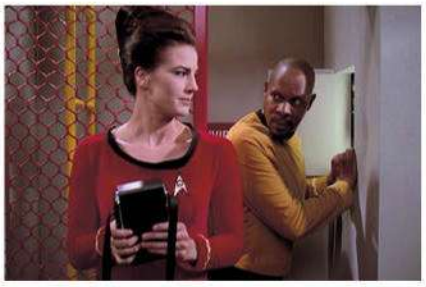
A battle between the *U.S.S. Enterprise* NCC 1701-C and Romulan starships opened a temporal rift that sent the Federation vessel into the future, an event which altered history, ignited a Federation-Klingon War, and resulted in a rendezvous with the *U.S.S. Enterprise* NCC 1701-D. Captain Picard realized that dispatching the *Enterprise*-C back through the anomaly, thus allowing them to defend a Klingon colony and prevent the war from ever starting, was the only solution. Sadly, the *Ambassador*-class ship and its crew knew that they were likely sacrificing themselves to preserve history and avert a devastating war.

DOCTORING THE PAST

06

STAR TREK
"CITY ON THE EDGE OF FOREVER"

Accidentally injected with a high dose of cordrazine, a delirious Doctor McCoy traversed the Guardian of Forever's threshold, unknowingly changing Earth's 1930s trajectory when he saved Edith Keeler, an idealistic peace advocate, from being struck by a vehicle. Captain Kirk and Spock soon followed, seeking out McCoy and trying to determine how the doctor had modified the past. Although Kirk encountered and fell in love with Keeler, he and Spock were forced to stop McCoy from saving her life, in order to restore history to its original course.



ASSISTING THE ENTERPRISE

05

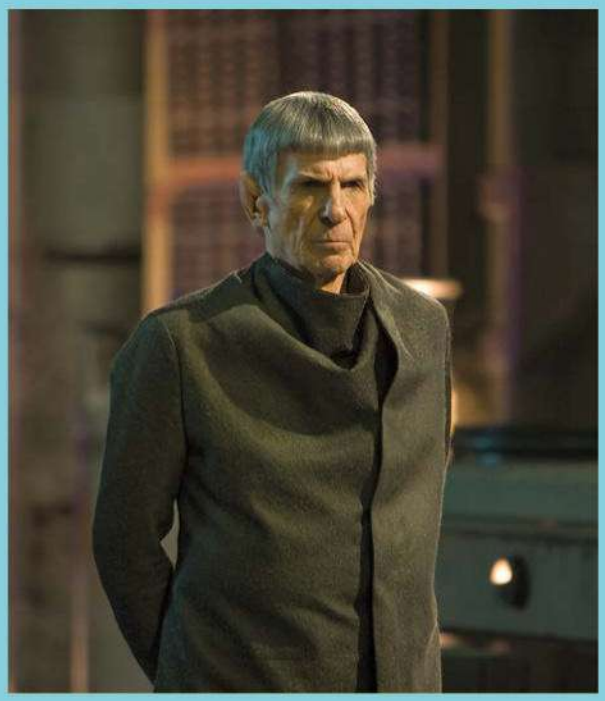
STAR TREK: DEEP SPACE NINE
"TRIALS AND TRIBBLE–ATIONS"

When Arne Darvin, a former Klingon agent, activated the Bajoran Orb of Time aboard the *U.S.S. Defiant*, the ship emerged at Deep Space Station K-7 in the 23rd century. Darvin hoped to correct errors committed by his past self, as Captain Kirk had learned that the Klingons poisoned the station's valuable stock of grain. Luckily, Captain Sisko and his crew managed to covertly maneuver about the *U.S.S. Enterprise* and the starbase, helping Captain Kirk foil the Klingon's subterfuge (again).

04 THE FAR FUTURE

STAR TREK: DISCOVERY
"SUCH SWEET SORROW, PART 2"

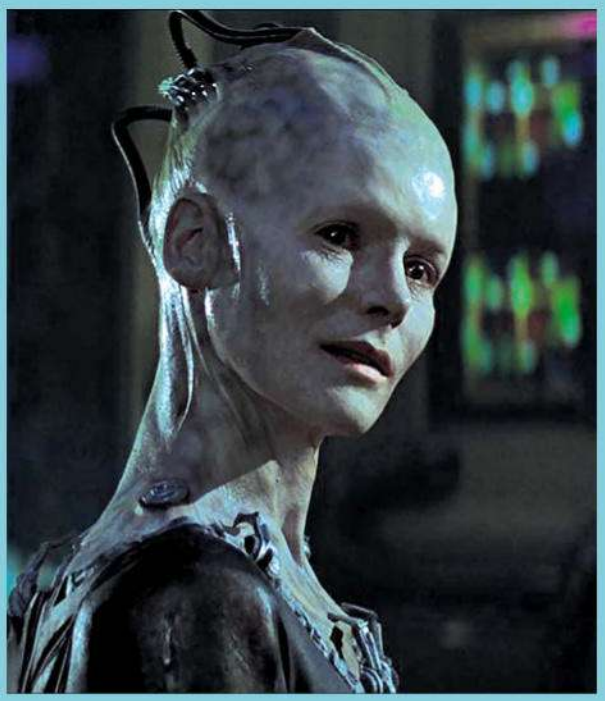
In order to prevent Control from acquiring the Sphere data, achieving sentience, and wiping out all intelligent life in the galaxy, Michael Burnham stored the Sphere's knowledge in a time suit and planned to take it into the 32nd century, beyond Control's reach. Followed by *U.S.S. Discovery*, Burnham not only succeeded in her initial mission, but found herself playing a vital role in aiding the Federation and the galaxy-at-large heal from the ongoing repercussions caused by The Burn.



03 A DRASTIC DIVERGENCE

STAR TREK [2009]

Ambassador Spock harnessed red matter to halt a supernova in its tracks. While successful, Spock was nevertheless unable to save Romulus, and both his ship and a Romulan mining vessel were pulled back in time by the red matter's aftermath. The Romulan captain Nero blamed Spock and the Federation for the loss of his homeworld, causing him to destroy the *U.S.S. Kelvin* when his mining ship emerged in 2233. This series of events established an alternate reality known as the Kelvin Timeline which branched off from our own Prime Timeline.



02 BESTING THE BORG

STAR TREK: FIRST CONTACT

In 2373, the Borg Queen traveled into Earth's past, hoping to assimilate the planet before it could make first contact with the Vulcans in 2063. Captain Picard's *U.S.S. Enterprise* NCC 1701-E pursued the Borg ship and was also brought to the 21st century, where its crew fought the Queen and her Collective as they sought to assert control over the Federation flagship. Along with Lily Sloane and Zefram Cochrane, Picard and his team defeated the Queen and repaired Earth's first warp vessel in time for it to be detected by a Vulcan survey ship.

01 THE ONE WITH THE WHALES

STAR TREK IV: THE VOYAGE HOME

With 23rd century Earth besieged by a mysterious probe attempting to contact the planet's extinct humpback whales, Captain Kirk's captured *Bird-of-Prey* made a slingshot maneuver around the sun so that it could obtain two whales from the 20th century. Despite enduring perilous roadblocks, Kirk's crew beamed the humpbacks known as George and Gracie into the hold. Upon returning to the 23rd century, the two whales communicated with the probe and convinced it to depart Earth, once again bringing peace to the planet.

01

THE LIFE AND LEGACY OF *Kurn*

As another Son of Mogh, Kurn was Worf's younger brother and an important figure in the Klingon Empire. The two were raised on different worlds, but an officer exchange program enacted by Starfleet and the Klingons finally brought Kurn into contact with Worf aboard the *U.S.S. Enterprise* NCC 1701-D. From matters of family honor to political discourse, the pair's meeting set in motion events which would significantly change each of their lives, as well as the very future of the Klingon people...

WORDS: JAY STOBIE

A Family's Fate

Barely a year old when the Romulans attacked the Khitomer Outpost in 2346, Kurn had been left in the care of his father's friend, Lorgh, so the Klingon High Command did not realize he had survived the massacre. With his parents dead and older brother Worf adopted by humans, Kurn became a member of Lorgh's family. Upon reaching the age of ascension, Kurn finally received the true story behind his upbringing.

Kurn eventually joined the Klingon Defense Forces, demonstrating enough tactical prowess and ferocity to reach the rank of commander. When the opportunity arose for Klingons to participate in an exchange program and serve on Federation ships, Kurn requested that he be posted to the *U.S.S. Enterprise* so that he could finally meet Worf.

Assessing a Sibling

Posted to the *U.S.S. Enterprise* as its acting first officer in 2366, Commander Kurn purposely aggravated Worf until the elder Son of Mogh decided to confront him. Only then did Kurn reveal their familial relationship, as well as the reason he had chosen to find his brother. Duras, heir to Mogh's greatest rival, had accused Kurn and Worf's father of aiding and abetting the Romulan attack on Khitomer.

En route to Qo'noS, Worf selected Kurn to stand with him as his *cha'DIch*, the person who would defend him in combat during the challenge. However, as the older brother, Worf ordered Kurn *not* to reveal his true lineage so that he could avoid execution if Worf did not emerge victorious. Kurn resisted before grudgingly accepting Worf's condition.

The Council's Challenge

Appearing before the Klingon High Council, Kurn and Worf listened as Duras claimed Mogh had supplied Romulan patrol ships with the defense access codes which allowed them to destroy the Klingon outpost. In addition to Worf's parents and Duras' own father, thousands of Klingons died in the attack. During a recess from the proceedings, Duras cornered Kurn and stated that he knew Mogh was his father. When Kurn refused to betray his brother, two assassins approached and stabbed him, leaving him for dead.

Although Dr. Crusher saved Kurn's life, Captain Picard needed to step up and assume Kurn's position as *cha'DIch*. With assistance from the *U.S.S. Enterprise* crew, Worf and Picard uncovered a plot concocted by the High Council and Duras to frame Mogh for aiding the Romulans, a crime

02

which had actually been committed by Duras' father, Ja'rod. Given the influence wielded by the Duras family, Chancellor K'mpec sought to blame Mogh and protect the Council.

K'mpec threatened to execute both Worf and his newfound brother, so Worf opted to accept discommendation in exchange for Kurn's survival. Essentially admitting his father's guilt, Worf's actions perplexed Kurn. Picard explained that, one day, they would clear Mogh's name and need Kurn's honor intact to accomplish that goal. With his family heritage still concealed from the public, Kurn joined the Klingon High Council, thus turning his back on Worf, and the two brothers parted ways.

Conflict on Qo'noS

Over a year later, the *U.S.S. Enterprise* traveled to Qo'noS in order to witness Gowron become High Chancellor. Gowron intercepted the ship before it reached the planet and explained that civil war was brewing. Unhappy with Gowron leading the Klingon Empire, the Duras family had begun amassing support within the High Council and Klingon Defense Forces. Speaking privately, Worf disclosed the circumstances behind his discommendation to Gowron, who elected not to relieve Worf of his dishonor so as not to anger the Council.

Taking temporary leave from Starfleet, Worf tracked down the *Bird-of-Prey* that Kurn now captained and explained the situation. Although Kurn hated Duras's sisters, Lursa and B'Etor, he also refused to back Gowron. Perceiving Gowron as weak, Kurn had been gathering allies within the Klingon fleet and hoped to strike when the time was right. Wishing to usher in a new era and regain his family name, Kurn was surprised when Worf declared it was their duty to follow tradition and endorse Gowron. Worf's strategy involved allowing Gowron's foes to close in around him and only reinforce his forces if he agreed to restore the House of Mogh's honor.

Once the majority of Kurn's supporters agreed to this plan, Worf confided in Gowron about Kurn's bloodline. Initially hesitant to agree to Worf's terms, Gowron changed his tune when Kurn's *Bird-of-Prey* swooped in to protect Gowron's ship from a surprise attack launched by the Duras fleet. After officially being installed as High Chancellor, Gowron gave back the honor which had been wrongfully taken from the House of Mogh.

01 *Star Trek: The Next Generation*'s Kurn

02 *Star Trek: The Next Generation*, season three, "Sins of the Father"

03 *Star Trek: The Next Generation*, season five, "Redemption Part 2"

04-05 *Star Trek: Deep Space Nine*, season 4 "Sons of Mogh"

03

04

05

Romulan Rumblings

By early 2368, Worf had departed Starfleet and served under Kurn on his brother's *Bird-of-Prey* at the height of the Klingon Civil War. Despite the brutality with which Kurn's vessel fought off ships loyal to Duras, Kurn explained to Worf that the capital was neutral ground, so troops loyal to Gowron and Duras often drank and socialized there in between battles. Kurn continued to educate Worf on the Klingon point-of-view, declaring that they were fighting in a great war and needed to live each night as if it were their last.

In the Great Hall, Gowron's strategy session was interrupted by a warrior who challenged his leadership. Kurn urged Worf not to intervene, though the elder Son of Mogh attempted to do so anyway. Displeased with Gowron's willingness to accept challenges and fight his own soldiers, Worf felt Gowron placed his pride above the good of the Empire. Kurn accurately pointed out that it was Worf who convinced him to support Gowron and that the time for debate was over. Kurn had once again imparted Klingon wisdom upon his brother.

Luckily for Gowron, Captain Picard organized a blockade that

06

exposed the Romulans' efforts to supply the Duras family. The Duras' pact with Romulans tarnished their reputations and resulted in the conflict turning in Gowron's favor. Having captured Duras' son, Toral, Gowron presented his life as a gift to Kurn and Worf. Although Worf had learned much about Klingon culture from Kurn, he still refused to execute Toral.

Deep Space Dilemmas

As the Klingons prepared for war against the Cardassians in 2372, Worf put Kurn's reputation at risk by not standing with Gowron's invasion plans. The High Chancellor followed through on his threats. Months later, a drunken Kurn appeared on Deep Space 9 and detailed how the House of Mogh's growing prominence had been erased. Gowron took their ships, land, and seat on the Council. Left with nothing, Kurn wanted Worf to restore his honor by killing him, as part of a ritual known as *Mauk-to'Vor*.

06-08 Scenes from *Star Trek: The Next Generation*, season three,"Sins of the Father"

Worf acquiesced, but Jadzia Dax intervened in time to have Kurn beamed to sickbay. Hoping to find an alternative to death, Worf convinced Kurn to serve as a deputy on Odo's security team. The experiment appeared to be working – at least until Kurn purposely allowed a Boslic smuggler to shoot him with a disruptor. Once again recovered, Kurn was recruited by Worf to infiltrate a Klingon warship and gather information about cloaked mines which had been placed near the space station.

Worf argued that their deeds would save the Empire from a war it could not win, but Kurn was pushed to the brink of suicide once more after being forced to kill a Klingon guard during the mission. A distraught Kurn expressed his disappointment that the Sons of Mogh were not raised together before passing out in his quarters. Worf reluctantly seized this opportunity, convincing Dr. Bashir to wipe Kurn's memory, change his genetic coding, and surgically alter his features. Noggra, a friend of Mogh, had agreed to take Kurn in as a member of his own family. Upon waking up from the procedure, Kurn was told that he was Rodek, Son of Noggra. Unable to recognize Worf or feel the House of Mogh's shame, Kurn could live out his life with honor.

07

08

Mogh No More

Rodek's future now resided with the House of Noggra, but his years as Kurn had not been wasted. By finding Worf, Kurn set in motion a chain of events which allowed the House of Mogh to regain its honor. Kurn's willingness to stand with Gowron during the Klingon Civil War held off the Duras family's forces long enough for the Federation to uncover Romulan involvement in the conflict. Perhaps most importantly, Kurn taught his older brother about the Klingon way of life. While Worf did not always agree with those methods, the knowledge gifted him with the ability to choose which path to follow. In the end, the High Council did not recognize Kurn's honor, bravery, or service, but Worf appreciated Kurn's contributions and surely carried his brother with him through all he would accomplish in the ensuing decades.

Confirmation Bias

STORY: MICHAEL DISMUKE
ILLUSTRATION: PETE WALLBANK

"Your vessel will be towed to Starbase G-6 where you'll be remanded into the custody of Starfleet Security. From there, a formal tribunal will be formed to decide your fate. If your planet has a judicial system, they have the right to provide for your legal defense. Of course, they might disavow you. I would, since you are such abject losers. If that happens, you'll be provided a representative from our judge advocate general's office."

Liam Shaw, captain of the *U.S.S. Titan*-A, finished reading the two captives their rights.

The Usangi'i males sat in two separate but adjacent holding cells in the ship's brig. Blue-hued force fields prevented the duo of criminals from escaping. Shaw couldn't help but think that the portly prisoners, dressed in shiny orange uniforms, resembled tubby worms with the facial features of star-nosed moles – the kind he had caught as a kid back home in Illinois. In a universe shaped by the peculiarities of interstellar evolution, the faces of the Usangi'i captives looked as if a cosmic engineer had attached an otherworldly satellite dish to their snouts. Comprising thirty to forty fleshy, prehensile tendrils that splayed outward like a miniature constellation, their unique facial appendages were endowed with hyper-sensitive neural clusters. These clusters resembled minuscule antenna arrays, fine-tuned to intercept and interpret environmental signals.

The crew of the *Titan*-A would have preferred to learn about a new, sentient species in a more diplomatic manner. However, the actions of the Usangi'i had changed their status to that of prisoners in the brig rather than of guests on the bridge.

"I'll make sure my chief of security sends you a few holopics of the innards of a Federation penal colony. I'd hate to keep you in suspense regarding your new digs." Captain Shaw punched a few more notes into the PADD, signed off on the formal charges, then handed it to his first officer. "How many hours until we arrive at G-6, Commander Hansen?"

Seven checked the PADD, added her own sign off, and handed it to one of the two stern-faced security officers that stood guard. "Twelve hours, sir," she responded, silently roiling at the fact that Captain Shaw refused to refer to her by her chosen name.

Though she had thrown off the shackles of the Borg Collective, she had spent approximately half of her life as Seven of Nine, Tertiary Adjunct of Unimatrix Zero One. Once liberated from the Borg, her crewmates aboard *U.S.S. Voyager* called her by the abbreviated moniker "Seven of Nine" – or just "Seven" – as did her associates in the Fenris Rangers. Shaw's insistence on referring to her by her birth name, Annika Hansen, ran deeper than mere accuracy and formality, though the man was a model of procedural compliance. Over the course of weeks, the tonal inflections with which he uttered her name evolved from passive-aggressive jabs to more overt microaggressions.

"Captain," Seven asked as they exited the brig into the bustling corridor of the *Neo-Constitution*-class ship, "may we speak privately?"

"I don't see why not," he responded without making eye contact.

Within short order, Shaw and Seven regrouped to the starship's Observation Lounge.

Shaw rounded the conference table and sat down opposite from where Seven stood. He didn't bother to offer a seat to his first officer. With a swipe of the hand, he activated the computer built into the surface of the table and tapped away without looking up. "What can I do for you, Commander Hansen?" He swiped left, making a few selections on the console.

Seven's lips pursed momentarily in a silent symphony of agitation as the captain summoned from the ship's database Vivaldi's *Concerto For Violin And Strings In F Minor*. "I would like to address what transpired during our recent contact with the Usangi'i pirates, sir."

Shaw adjusted the volume of the music to his liking. "What exactly would you like to address?" He sat back, his eyes set for the challenge. "We made first contact with a new species. We quickly determined hostile intent. We uncovered their ruse. Now they sit in the brig awaiting Starfleet justice. Not bad for this crew's thirty-fifth

mission. If you want to take the lead in writing the report, go right ahead."

"I'm not sure you want me to write that report." She offered a moment's hesitation. "Sir."

"Is that so?" The challenge had been accepted. He leaned forward, locking his hands together and resting his elbows on the table. "Pray tell."

Seven's brain sifted through many unsuitable responses. Years of outspokenness, tempered by a crash course in command officer training at Starfleet Academy, had taught her that her candidness could upset colleagues. Balancing diplomacy and honesty was challenging. However, frustrated by her recent weeks as the *Titan's* XO, she questioned her future in Starfleet. "Permission to speak freely, Captain."

Shaw's eyes narrowed and he gave a cautious tilt of his head. "Go right ahead."

"At 0515 hours, *Titan's* sensors detected a subspace distress call from an unidentified vessel in the Rimall system," Seven stated, blocking out the music that permeated the Lounge. "At 0518, alpha shift arrived on the bridge wherein you ordered long-range scans of the vessel. That was at 0520 hours. Scans revealed that the unknown vessel was suffering from catastrophic engine failure. Life support was also failing. You ordered Ensign Esmar to hail the vessel. Two males identifying themselves as the last of the Usangi'i race answered the hail and requested immediate evacuation to our vessel. They stated that they were transporting the last of their species' egg banks and that their ship was seconds away from an imminent warp core breach. They further claimed that their civilization had been assimilated by the Borg."

"I was there, Commander. Get to your point," Shaw demanded.

"At 0523 hours, you ordered Ensign LaForge to close distance with the Usangi'i vessel, at which point I –"

Shaw interrupted. "Informed me that you had no recollection of such a species in your Collective memory and therefore felt that we should proceed with caution." He got up from the table and moved to the replicator situated in the wall to Seven's left. He tapped on the replicator controls. A simple glass of water appeared in a clear cylinder container. "At which point I reminded you that you have not been a Borg in over twenty-five years and your intel is outdated and irrelevant." He paused as he reached for the glass. "'Irrelevant'. Oh. I like that word."

Seven ignored the slight. "Nonetheless, I ordered Lieutenant T'Veen to perform additional scans – scans that detected anomalous readings in their engine core. I advised keeping our distance, at which point you argued that this was a – and I quote – 'First Contact mission in clear intersection with a rescue operation wherein time is of the essence'."

"Get to your point," Shaw snapped, taking a steady swig of water without removing his gaze from the ex-Borg.

"Yes, sir," she begrudgingly stated. "Upon my insistence, T'Veen enhanced *Titan's* scans. We verified that a false warp core breach reading was in fact being generated from a masked secondary computer core aboard the Usangi'i vessel."

"I then ordered a full stop, more detailed scans of the ship, and confirmed our science officer's findings," Shaw shrugged. "Their ruse was uncovered. We learned that the dastardly duo were not transporting the last of their species as they claimed. They were, in fact, transporting microscopic nanite pods

genetically modified to appear as embryonic sacs."

Seven added, "Weapons that – had they been brought aboard – would have detonated, infiltrating our vessel's computer networks and putting us under full control of the Usangi'i pirates."

Shaw offered an insincere smile. "Seems to me like we're on the same page. No harm no foul. I followed all required protocols given the seemingly urgent nature of the situation…"

"Against my recommendation."

"'Recommendation' is the key word, Hansen, not 'order'. Let me remind you – in case your cortical node is on the fritz – I give the orders around here, not you."

Seven took a step toward her commanding officer, her jaw tightening. This latest insult stripped away the veneer of passive aggression she had come to expect from her captain. He made no effort to conceal his sheer disdain for her presence. Years as a Fenris Ranger resurfaced, bringing with them a contempt for authority figures that created a vitriolic atmosphere for anyone they deemed inferior. In such a toxic environment – then and now – Seven was still expected to perform at her best.

"My warning should have been given due respect. Instead, my observations were disregarded due to your obvious contempt for the Borg. I've read your service record. I'm aware of your experience at Wolf 359. It's not a secret that you are not a fan of xBs. You stated in a report to Starfleet Command, that – and I quote – '…there is no guarantee that the Borg Collective can ever be fully eradicated from existence. Therefore, it behooves Starfleet to maintain a wide distance from their technology including, but not limited to, their drones – past or present.' End quote." Seven let her recollection float in the air for a moment. "That statement would include your feelings about me, wouldn't it, Captain?"

Shaw took a hefty swig of his water, rounded the table to stand opposite of Seven once more, then set the near-empty glass on the flat surface with a purposeful clank. "It seems Starfleet completely disregarded my report. So why should you care what I think? You're here, aren't you?"

"You've resigned yourself to tolerating me. But eliminating me would be more in line with your personal preference."

"Thank God that I place following orders above personal preference. I'd say I'm a model captain."

"With all due respect –" Seven worked to squeeze those four words from her mouth. "Your tone and demeanor are meant to diminish my authority with the crew. Your mere tolerance of my presence can only lead to negative outcomes. Your bias against me puts this crew in danger."

"LET ME REMIND YOU – IN CASE YOUR CORTICAL NODE IS ON THE FRITZ – I GIVE THE ORDERS AROUND HERE, NOT YOU."

"You are being a little overdramatic," Shaw said, as he returned to a seated position behind the table.

"Am I? You didn't even offer me the dignity of a chair when we came into the Observation Lounge."

"My apologies. I thought years of standing in alcoves made you indifferent to static postures." Shaw watched Seven's body stiffen as his insult slid across the table and hit her right in the gut. Before she could respond, he launched a second volley. "Let's be real, Commander Hansen. I think it's safe to say that you wouldn't be here but for the influence of admirals Janeway and Picard."

Seven could see that Shaw was relishing the fact that he had inflicted a wound. She recalled that she still had permission to speak freely. His mistake. "If we are 'being real', Captain, I would also postulate that you, too, would not be here were it not for the influence of the Borg."

Vivaldi's violin died out just as Seven's words dropped. Her statement caused Shaw to rise from his seated position. She persisted. "Nonetheless, no matter what events transpired in our pasts, it's now upon us to draw on our experiences to formulate the best possible solutions in the present. My association with Admiral Janeway continually *informs* my analytical abilities. Your experiences with the Borg, in this instance, crippled your ability to accept my professional assessment without prejudice."

"Commander –" Shaw growled.

Seven knew this could be her first and final opportunity to express her thoughts. "When I first joined the crew, it took you weeks to make eye contact with me instead of focusing on my ocular implant. You don't think I noticed? From the moment I first set foot on *Voyager*, I was met with sidelong looks from that ship's crew, and it's a pattern of behavior I've come to expect since returning to the Alpha Quadrant. I've learned to understand and adjust. I never expected the same courtesy in return, particularly not from you, Captain."

"You hero types." Shaw's voice took on a gravely tone. It rumbled with the makings of an avalanche of indignation. "While ninety-nine percent of Starfleet goes about their business defending our borders, supporting the Federation, and exploring the galaxy, you egomaniacal grandstanders push the envelope of sanity, setting ablaze the tenuous utopia the rest of us are trying to maintain. Your insane curiosity and fanatical belief that the good guys always win has turned you into the bad guys; awakening powers that should have been left to sleep; playing with dark forces best kept in the shadows; trying to get palsy-walsy with the Devil. Someone liberates a Borg, somebody you know saves the universe a couple times, and you think your luck can't run out."

Shaw hadn't noticed his voice was now several decibels higher than when he began his rant. "The rest of us don't have that luxury, Commander. The average officer doesn't just emerge unscathed from planet-shattering explosions. We lose people. We lose ourselves. And when the majority of us take risks that cost lives, we lose our commissions. You're coming down on me for not singing the praises of the few fortunate enough to dodge death? I don't plan to run out of luck on my watch. So, you can check your gut feeling at the

door and fall in line. Your opinion is not of more value than anyone else that has *actually earned* their commission, so don't get offended when I don't get giddy over every suggestion you make."

"I don't think my opinion is of any more value than the rest of the crew, Captain," Seven said through clenched teeth. "I also don't think they are of any less value either."

"Yeah? Then maybe next time you won't crack a servo when I don't bow down before your legendary intellectual prowess. Maybe you'll take your place as one of my officers and stop touting your history as a rogue, disrupting the successful uniformity of my vessel. Fall in line, Commander. *That* is a warning."

Seven offered no response. She wanted to scream. She wanted to break the shackles of Starfleet. She wanted to let the regret of joining the organization fester and transform into an impulsive declaration that she was resigning her commission. One thing held her back.

It would give Shaw pleasure.

"YOUR INSANE CURIOSITY AND FANATICAL BELIEF THAT THE GOOD GUYS ALWAYS WIN HAS TURNED YOU INTO THE BAD GUYS; AWAKENING POWERS THAT SHOULD HAVE BEEN LEFT TO SLEEP..."

And she was not about to do anything of the sort.

She stifled her emotions and readjusted her stance. "Permission to be dismissed, sir."

"Oh, you can count on it." Shaw took up his glass of water and polished off the last measure as Seven did an about-face to exit. "Commander Hansen," he said, swirling the empty glass in his hand as if he was aerating a pour of wine.

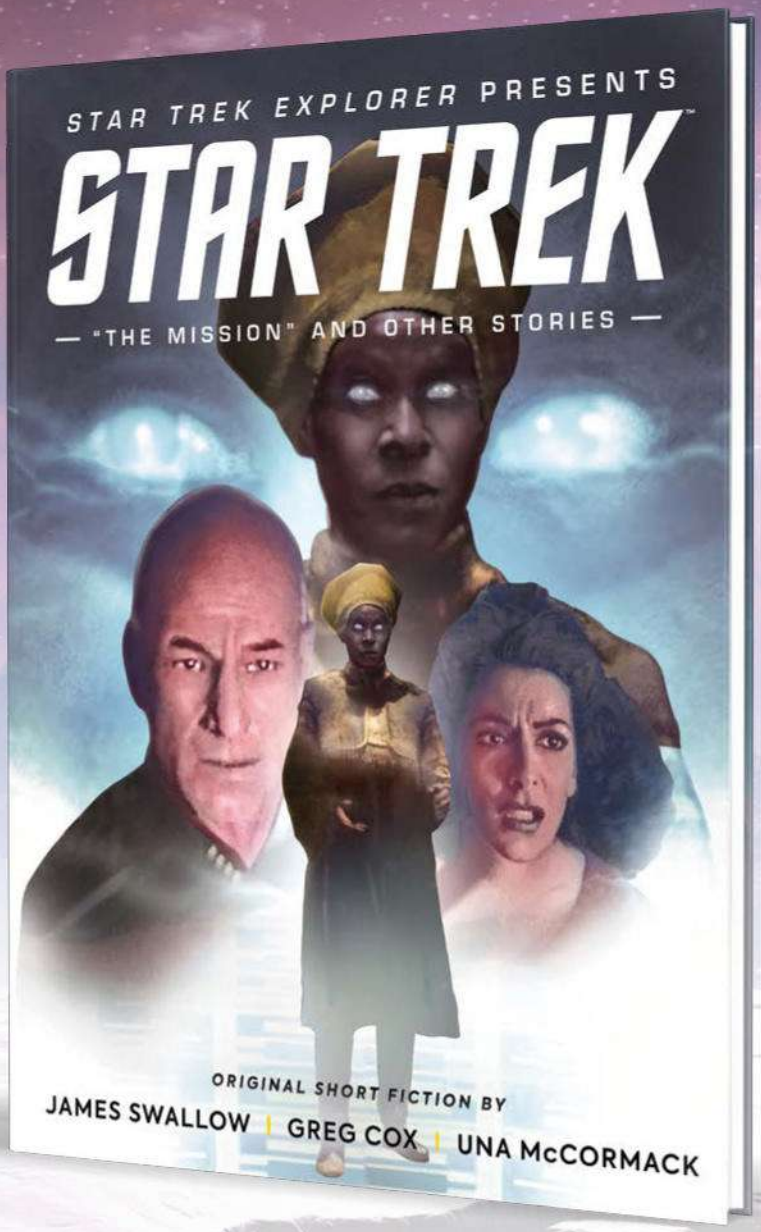
Seven stopped in her tracks, her face turned away from Shaw. She closed her eyes expecting another tongue scathing.

Knowing he had her attention, Shaw said, "I hope you know this is not a conversation I *ever* want to have again. The next time you ask to speak freely, I won't grant you the same liberty." He kept his eyes locked on her, compounding his statement by slamming the glass back on the table one more time.

Seven did everything in her power not to jump at the sound of the glass hitting the table. "I would not expect that you would, sir."

Seven exited the Observation Lounge. She now knew where she and Shaw stood in relation to each other. It was more than captain and XO. They were now professional rivals. And she was not sure that this was a game she stood a chance of winning.

THRILLING ORIGINAL SHORT-FICTION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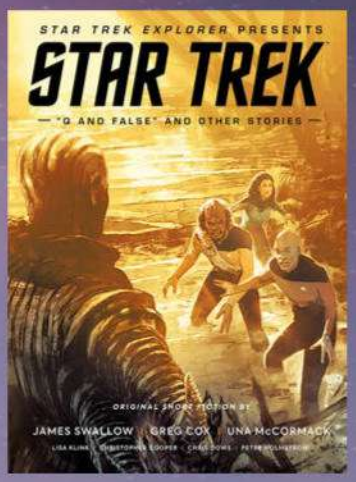

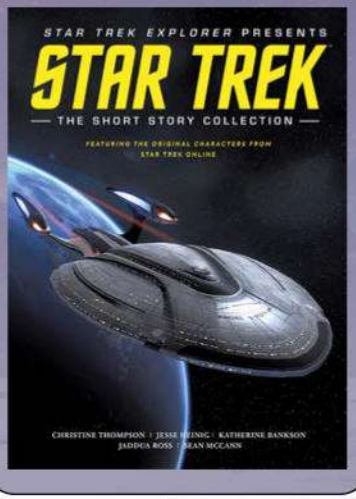

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TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY

AD ASTRA PER ASPERA

THE DIFFICULT PATH TO COLONIZING THE STARS

WORDS: CHRIS DOWS

COLONIAL POWER: EXOPLANETS, EXODUS AND ETHICS

To some, the very word 'colonization' generates unease, hardly surprising when you consider our world's often bloody history. Most economically successful countries on this planet have, at one time or another, expanded their influence in a less than welcome manner to other territories, bringing with them the oppression of indigenous peoples and exploitation of natural resources. Often dealing with emotive and controversial issues, *Star Trek* has turned to the injustices of colonization for many of its most powerful stories. Look to the enforced secret relocation of the Ba'ku people from their planet inside the Briar Patch during the events of *Star Trek: Insurrection*. The life-extending nature of their world's metaphasic particles were the target of the Ba'ku-descended Son'a and renegade factions of Starfleet, and had it not been for the efforts of Captain Picard and his crew, the Ba'ku would have lost their world and only discovered the subterfuge when they began to age normally. Harvesting the rich planetary resources of Janus VI led to near-destruction of the Horta, an undetectable silicon-based life-form who lethally defended its offspring from the pergium miners of its subterranean home in the *Star Trek* episode "The Devil in the Dark".

Acknowledging the ethics of colonization across our planet or the *Star Trek* universe leave much to be desired, let's consider how humankind may travel to – and stay – on other worlds. Both the Ba'ku planet and Janus VI are examples of bodies that orbit stars well beyond our solar system, and there are several scientific organizations using a variety of techniques to detect these so-called 'exoplanets'. One of the best known is NASA's Exoplanet Exploration Program (ExEP), whose NN-Explore partnership with the National Science Foundation uses radial velocity (the wobbling motion of stars caused by the gravitational effects of large orbiting planets) from a series of international observatories to search for potential candidates. One of its most successful programs was the Kepler space telescope. In the near decade it was operational, it discovered over 2500 planets out of over half a million observed, and to date over double that number has been confirmed. There's no guarantee any of them may be able to support life and given the closest exoplanet to us – Proxima Centauri b – is over four light years away, it'd currently take over seventy thousand years to reach it. And then there's the question of whether any colony would be sustainable… or welcome.

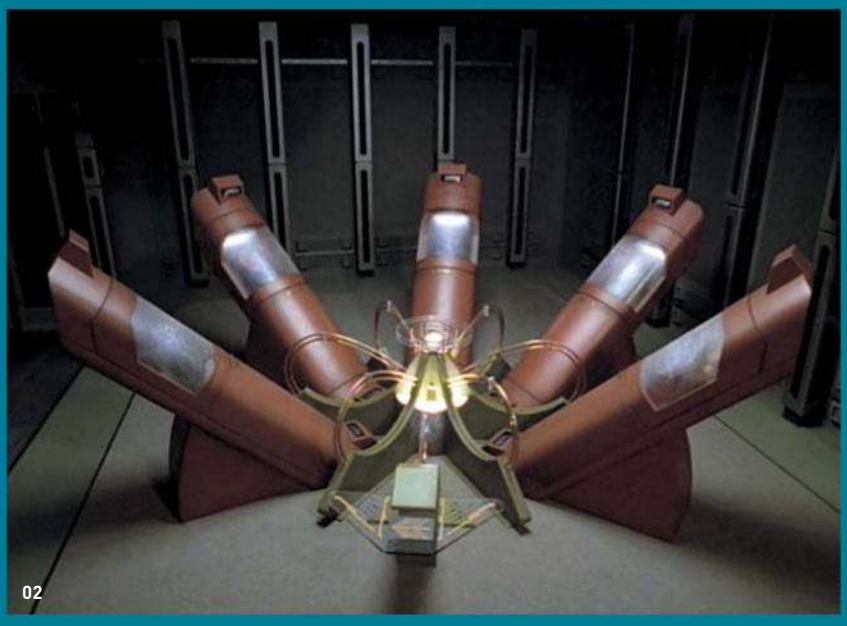
01

BOLDLY GOING AND BRAVELY STAYING

Given these enormous journey times, current plans for planetary colonization are targeting bodies far closer to home. Even so, there's a lot of active research aiming to extend the potential range of future space exploration. In 2023, the European Space Agency's (ESA) research and payload coordinator Jennifer Ngo-Anh stated that tests into a kind of suspended animation for astronauts – known as torpor – may begin within the next decade. Torpor solves the problems of bone and muscle loss currently experienced by space crews active during extended missions (it certainly didn't diminish the strength of Khan Noonien Singh and his followers on the sleeper ship *Botany Bay*), with work on how this state might be induced progressing thanks to ultrasound experiments undertaken by a team out of Wassq.

Torpor is virtually identical to stasis used throughout *Star Trek*, from the Viorsa's species hibernation pods (*Star Trek: Voyager,* "The Thaw") to smuggling Romulan defectors to the Federation (*Star Trek: The Next Generation,* "Face of the Enemy"). Granted, real-world science isn't quite there yet, but plans to colonize our nearest neighbors are far closer to reality. In 2020, NASA announced that, as part of the return-to-the-moon Artemis program, the Administration and its European, Japanese and Canadian partners would, by 2025, build the moon-orbiting space station Artemis Gateway, which will form a vital part of establishing the first sustainable colony, Artemis Base Camp. Constructed over several annual missions at the water ice-rich lunar south pole, the potential of expanding to additional sites is already being considered to allow more flexible mission timings and broader scientific study.

While Artemis is seen as a step towards a mission to Mars, NASA aren't the only ones eyeing the red planet; in 2018, SpaceX founder Elon Musk revealed his plans to send a million colonists to Mars by 2050 via his Starship super-heavy rocket and create a permanent base there. What makes all of this remarkable are the dates; in the *Star Trek* timeline, by 2069 New Berlin had been founded on the moon and Utopia Planitia on Mars. So, if we're following this schedule, we'll be founding Terra Nova by 2078, warp-drive and Vulcan first contact permitting...



02

SURVIVING STRANGE NEW WORLDS – RADIATION, ISOLATION AND CONFINEMENT

03

If reaching a target world isn't complicated enough, there's the myriad problems connected with existing on a potentially hostile planet once the colonists arrive. The National Space Society categorizes six basic requirements for any successful colony – radiation protection, materials, energy, transportation, communication and life support, all of which involve major engineering and technological challenges. When it comes to materials, water is crucial in sustaining life as well as potential fuel production, but radiation protection and creating a breathable atmosphere have equal importance. In SpaceX's animated 2023 mission update, a huge geodesic dome features on Mars's surface, and life-preserving artificial biospheres within uninhabitable environments are a foundation of *Star Trek* colonies. By 2155, the Moon's Tycho City and Mars's Utopia Colony used variations of these science fiction design staples, with similar structures protecting the Genome colony on Moab IV in *Star Trek: The Next Generation's* "The Masterpiece Society". Then there's far more sinister purposed

asteroid-based Dominion Internment Camp 371 that featured across several *Star Trek: Deep Space Nine* episodes.

For food and water production, air recycling and energy generation, the scientific problems are well known – but what about the psychological effects on the colonists? Artemis Base Camp's surface habitat consists of a pressurized cylinder atop a landing pad, with the whole unit barely eight meters high by four meters wide. Living in such confined conditions for any sustained period will create its own problems, but Earth-based simulations have been gathering data on this scenario for years.

In 2011, the ESA's Mars 500 mission saw six volunteers spend a staggering eighteen months in a series of steel pods and still holds the record for endurance, far longer than the eight months spent in 2014 by a NASA science team partaking in the Hawaii Space Exploration Analog and Simulation (HI-SEAS). In summer 2023, four volunteers began the latest – and most realistic – recreation as part of NASA's Crew Health and Performance Exploration Analog (CHAPEA), which features four small rooms, a gym and a 3-D printed habitat – along with a lot of red sand. The researchers will be looking to add to the previous data on individuals' work performance and emotional conditions within isolated and confined spaces – which is vital, as they won't have the opportunity to stroll about a perfect replica of Starfleet's San Francisco headquarters in Species 8472's Terrasphere 8 like the *USS Voyager* NCC 74656's crew did in the episode "In the Flesh".

01 *Star Trek: Insurrection* Son'a ships arrive at the Briar Patch

02 Viorsa's hibernation pods *Star Trek: Voyager*, season two, "The Thaw"

03 Dominion Internment Camp 371 as seen in *Star Trek: Deep Space Nine*, season five, "In Purgatory's Shadow"

04 *Star Trek: Voyager*, season five, "In the Flesh"

05 *Star Trek: Lower Decks*, season four, "Old Friends, New Planets"

04

05

ABOVE AND BELOW: TERRA FIRMA OR TERRAFORMING?

A pressurized dome is all well and good, but what if there's a way to modify a planet to become Class M, the Treknology classification of a human life-sustaining environment? One approach is terraforming, key to several storylines and Starfleet missions. Notable examples include Professor Gideon Seyetik's Blue Horizon masterpiece (*Star Trek: Deep Space Nine,* "Second Sight") and the modified Genesis Device-created world, Locarno (*Star Trek: Lower Decks,* "Old Friends, New Planets"). Planetary change on this scale is, alas, well beyond current science, but on his retirement as NASA's top scientist in 2022, Dr James Green doubled down on his previous suggestion that Mars could be terraformed via the positioning of a huge magnetic shield between the planet and the sun by suggesting Venus had similar potential. For Mars, the shield would stop the atmosphere from escaping, building up atmospheric pressure and increasing the surface temperature. Venus would need a light-reflecting barrier, thus reducing the temperature and modifying its atmosphere. Dr Green's ideas are not without controversy, but this is the same man who pioneered the widely used one to seven 'confidence of life detection' (CoLD) scale, designed to quantify the possible detection of alien life on other worlds, so he's not to be dismissed lightly.

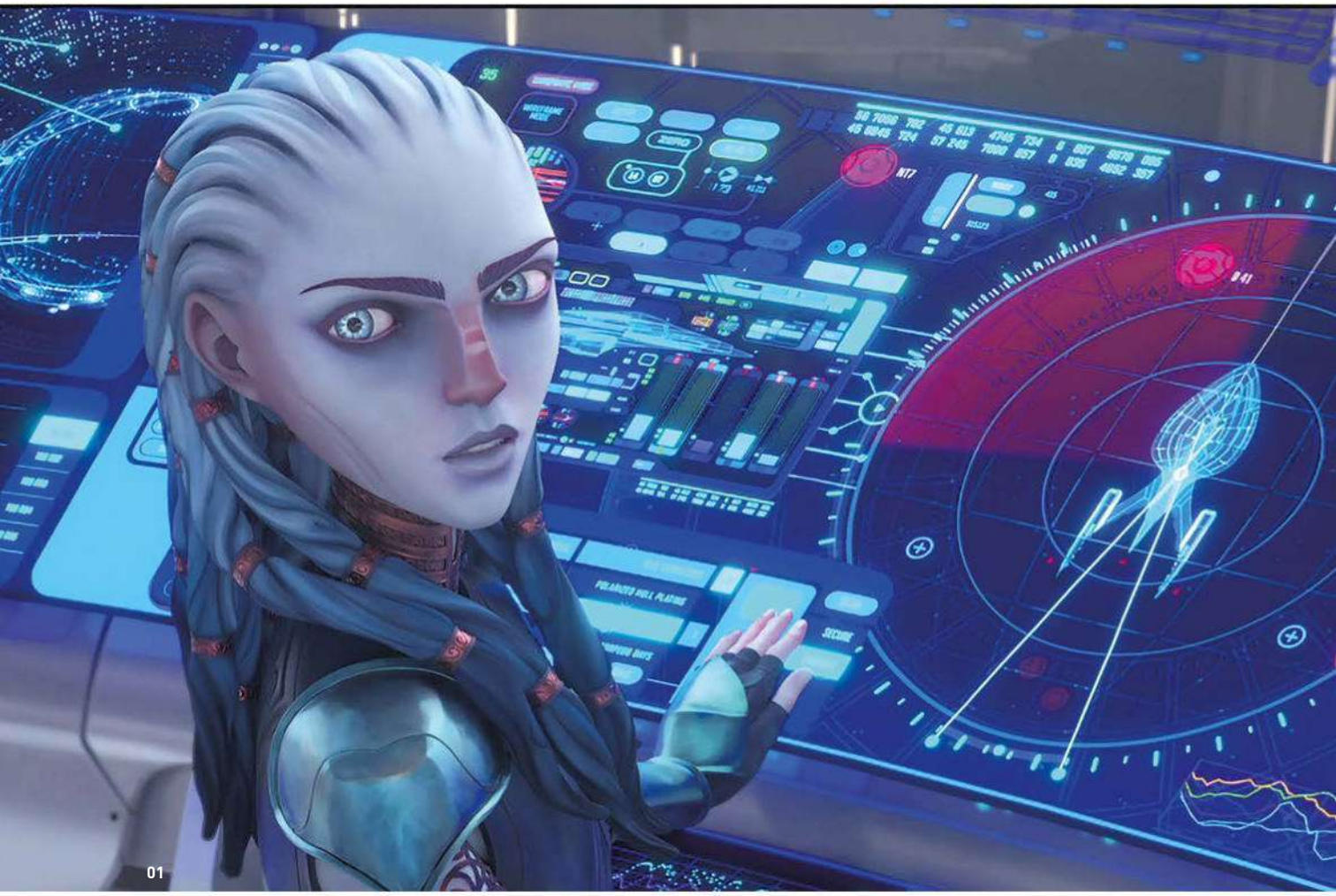
If the surface of a planet proves too hostile, what about living underground? Plenty of *Star Trek* colonies have been subterranean, from the controversial Tantalus V penal colony (*Star Trek,* "Dagger of the Mind"), to the three-kilometer-deep structures below the civil war-ravaged surface of Turkana IV (*Star Trek: The Next Generation,* "Legacy"). There is a growing trend in engineering and scientific communities that underground colonization is the better, more realistic solution; in 2017, the Japanese space agency JAXA and NASA published details of huge caverns in the Marius Hill region of the Moon which might make an ideal underground research base, while a 2020 study out of the Center for Planetary Science in London suggested a network of Martian lava tubes in the Hellas Planitia region could offer significant protection for colonists as it recorded 82 percent lower radiation levels than elsewhere on the planet.

Regardless of whether we colonize above or below ground, many would challenge the astronomical costs involved – and rightly so, given the various issues our world faces. However, considering these same problems, the real question might be whether we can afford *not* to look to the stars – despite the difficulties.

AN INTERVIEW WITH DAN AND KEVIN HAGEMAN

STAR TREK PRODIGY: AND THE CHILDREN SHALL LEAD

WORDS: JOHN KIRK



01

A young audience is necessary for a franchise to maintain its popularity, especially one with such a vibrant and rich history as *Star Trek* – but writing for kids is not to be taken lightly.

That's what *Star Trek: Prodigy's* Emmy-Award winning co-creator team of Kevin and Dan Hageman tell us when we chatted about the exciting announcement that *Prodigy* had found a new home with Netflix. Season one dropped on Christmas Day, 2023 staving off cancellation on Paramount+.

"Oh my Gosh … it feels so great." Dan began with an expected tone of relief.

Star Trek: Prodigy is the story of a group of outcast youths from various different species of the Alpha Quadrant and beyond who band together against the villainous Diviner (played immaculately by the incredible John Noble) in bringing the lost Federation starship, the *U.S.S. Protostar*, back to Starfleet.

01 *Star Trek: Prodigy season one* "Supernova, Part 2"

02 *Star Trek: Prodigy season one* "Asylum"

03 *Star Trek: Prodigy season one* "Supernova, Part 1"

The Hagemans are a brilliant team who found their creative voices when they were kids.

"We used to make home movies growing up," Dan reveals of their earliest memories of collaboration. "Then, when Kev went to film school, I would help out with his drafts. Early on, after one of our scripts got Steven Spielberg's attention, we figured whatever we were doing, it was working."

With credits in such notable properties like *Trollhunters, Lego: Ninjago, The Croods,* and others, the Hagemans are proven creators with a track record of successfully entertaining and reaching young fans for years. The combination of the rich canonical history of *Star Trek* and their ability to leverage that for kids is a winning one that deserves a second chance thanks to the die-hard insistence of *Trek* fans who pleaded with CBS/Paramount+ to find a solution for its continuance.

"Season one! It's so great to be finally talking about this." Kevin says.

In its first season, *Star Trek: Prodigy* not only managed to win the hearts of *Star Trek* fans, its appeal boosted by a loving homage to *Star Trek: Voyager* and the inclusion of Kate Mulgrew, reprising her role as Captain Kathryn Janeway. Aimed at introducing a younger audience to *Star Trek*, basing it in a canon show like *Voyager* captures *Star Trek* values and presents them to kids.

"It's much more intimidating to write *Star Trek* for kids!" Kevin says of the challenges of writing for a young audience.

02

03

"THERE IS A NEED FOR *STAR TREK: PRODIGY*. THAT WAS A REALLY SCARY REALIZATION TO US."

"Because you have a lot of smart people watching your show!" Dan interjects.

"Yeah." Kevin agreed. "That's true. It's very daunting. I feel like we have won over the *Star Trek* audience, but we need to win over the children of the world, so to speak."

It's a valid point. Arguably, *Star Trek* fans may be the most critically thoughtful demographic of fans, but kids can demonstrate a passion about their fandoms that is raw and unfiltered. Their energy is a powerful force in securing a new audience for the franchise.

And the children shall lead, right?

"Yes! Oh my God, yes!" They both laughed.

"There is a need for *Star Trek: Prodigy*." Kevin says. "That was a really scary realization to us. Kids aren't jumping into *Trek*. The toy shelves are filled with *Star Wars* toys – not *Star Trek* toys, and that's a travesty." He joked. "But we knew the show needed to exist and we know we needed young fans for it."

A new frontier to explore. The question had to be asked, then: how do you write for a young audience with these challenges in mind?

"You never take it easy on a kid," Dan answers. "In stories, I find, too often you have 'Keystone Cops' who are dumbed down in order for kids to win the day. Number one: we rarely have the kids win the day, because I think there are so many lessons to be learned from failure and from not achieving your goals. How do you get one step closer? And from having real stakes!

"Number Two: I feel there's no reason why a kid can't watch a show and be on the edge of their seats and wonder 'how are they

going to get out of this?' I feel like that's a good place for a kid to be and that's good storytelling."

Generally speaking, kids are far more resilient than they are given credit. It's refreshing that Dan and Kevin have this in mind when presenting *Prodigy* to their audience. It means that they take their audience seriously and out of this, one of the things that resonates with fans of this franchise is its sense of values. Trek has always prided itself on its ethos and it's reassuring to see that this is a critical part of that effort to reach that younger audience.

"There's so much canon to *Star Trek*, but it resonated with us so thematically where the world is now. This aspiration of looking for a hopeful future and finding things... now more than ever, I feel like *Star Trek* is something that should be present in every household. You don't get that from *Star Wars*, or any other Sci-fi. I don't think there is another property so big that wants us to question ourselves and figure out how we can better ourselves for a better future." Kevin emphasized.

"You can't get *Star Wars* fans saying 'I am a bounty hunter because of *Star Wars*!'" Dan quipped.

But what message will the brothers hope that a young audience will get out of this show?

"You can't go through life alone." Kevin immediately supplied. "You need friends, a family, a group – and you need to work together with people."

"It's about the importance of communication." Dan added. "It's not just about one person talking, but about the team. Ben Hibon, our supervising director made a great point and said that *Star Wars* is the story of one. *Star Trek* is the story of many. We have to all come together to solve our biggest problems."

04

05

04 *Star Trek: Prodigy* season one "Preludes"

05 *Star Trek: Prodigy* season one "Supernova, Part 2"

06 *Star Trek: Prodigy U.S.S. Protostar* Crew

07 *Star Trek: Prodigy* season one "Masquerade"

The groups of fans who came together to save *Star Trek: Prodigy* had to be recognized, if not for just an example of this dependence on each other, but also simply out of gratitude. The Hagemans offered their thoughts on this.

"Fans have been here before. We're repeating history, Like Lucille Ball giving *Star Trek* a home and new lease on life! They knew how to support us and that support, in finishing season two, has been such wind in all of our sails. We're so grateful for their amazing support. When we came into this job, we had our expectations and fears of the *Star Trek* audience, but then we felt the love of the *Star Trek* audience." Kevin exclaimed. "I'm so proud to be a part of this larger history."

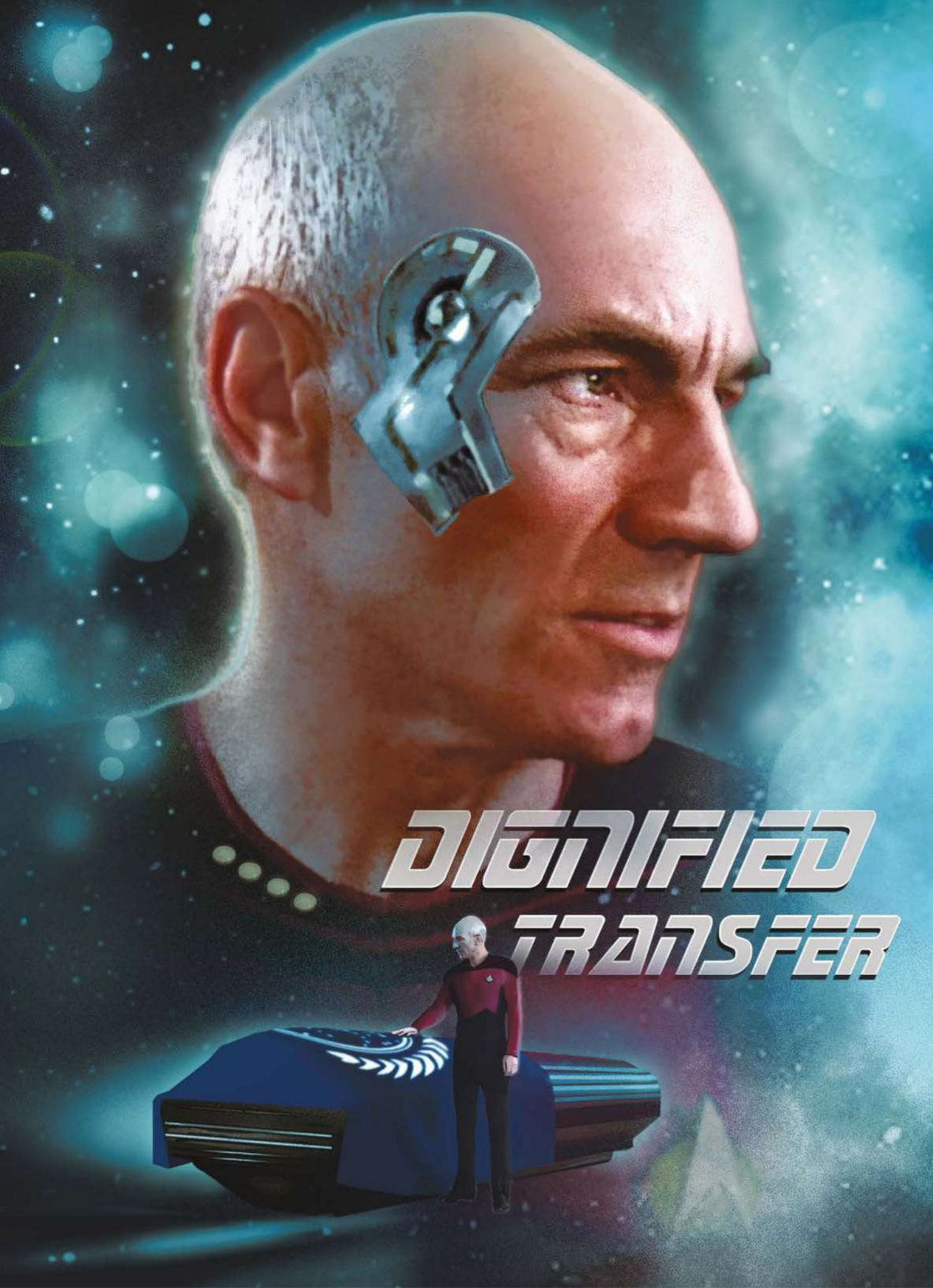
There is a lot of young talent in this cast and there's no better role models for kids than kids themselves. I had to ask the Hagemans about the cast's influence on telling this story to the new young audience they are hoping to capture.

"I've said this before, about all of the actors on our show," Kevin emphasizes. "Just like the fans, I feel like there's a sense of love, a sense of hope and one of wanting to make things better. You feel that in our cast. We don't have a bad egg in our group and we love them dearly."

"Yeah, and outside of our legacy actors, there's the new talent who's amazing who we brought in," Dan adds, "whether it's Jason Mantzoukas, Jimmi Simpson, Ella Purnell, Rylee Alazraqui or Brett Gray – it just keeps going on and these actors are just so good. They play their characters so well that I hope that they'll just keep going."

You can't get a better learning environment than the positive and hopeful one the Hagemans have provided. The undying support and positivity from the fans in preserving this meaningful and rich series for new adventures is another great example to show kids. In the end, kids need *Star Trek* to get a sense of hope and optimism about their future, and *Star Trek* needs kids to secure its longevity.

Star Trek is in good hands with these creators … and so are the kids.


DIGNIFIED
TRANSFER

Dignified Transfer

STORY: DAVID MACK
ILLUSTRATION: LOUIE DE MARTINIS

"It is the dead, not the living, who make the longest demands. We die forever."
—Sophocles, *Antigone*

2353

Dignity. Above all else... dignity.

Captain Jean-Luc Picard stood alone in his quarters, inspecting his reflection. There was an empty, distant quality to his gaze. He picked a spot of lint from his shoulder, flicked it away, and then smoothed the front of his uniform. Looking down, he noted with satisfaction the immaculate shine of his freshly replicated boots. *Yes, that will do.*

He touched the cortical regulator affixed to his right temple, just beneath his thinning, light-brown hair. The metallic device had been put in place by the *U.S.S. Stargazer*'s chief medical officer to monitor and adjust Picard's neural functions. Though Doctor Moritz Benayoun had cleared him to return to duty, the injuries Picard had sustained during his latest away mission carried a risk of delayed-onset complications. Because Picard had declared his intention to depart the *Stargazer* for an immediate and indefinite leave of absence, Benayoun had made Picard's discharge contingent upon his agreement to wear the regulator for the next few days.

A small price to pay, Picard brooded. His thoughts bent toward the memory of second officer Lieutenant Commander Jack R. Crusher, who had perished on an operating table in sickbay just two days earlier, succumbing to injuries he had sustained in the line of duty.

It all had happened so quickly. In the space of a few seconds, a seemingly routine away mission had become a catastrophe, a storm of fire and cries for aid. Racing the spreading flames, Picard had been forced to make a terrible choice: sacrifice four personnel in a desperate, doomed attempt to save Crusher, or lose his trapped and wounded second officer to save the others.

There really hadn't been a choice, and Picard had known it even then. The needs of the many had outweighed the needs of the one. Even if that one was Jack.

It was my duty. All those lives, my *responsibility. But what am I going to tell Beverly? What do I say to their son?*

A tear gathered at the corner of his eye. He palmed it away.

No. There's no time for that. I have a schedule to keep.

Picard straightened his back. Held up his chin. And made a stone of his heart.

Time to take Jack home.

* * *

The *Stargazer*'s medical staff had prepared Jack for departure by the time Picard arrived in sickbay. Jack's body was secured inside a capsule-shaped stasis pod, over which had been draped a freshly replicated flag of the United Federation of Planets.

Picard activated the antigrav pallet beneath the pod, causing it to rise to its programmed carrying position. Then he faced the carry team, which consisted of the ship's first officer, Lieutenant Commander Gilaad Ben Zoma; security chief, Lieutenant Peter Joseph; senior flight-control officer, Lieutenant Idun Asmund; and Doctor Benayoun. "Are we ready?"

Ben Zoma responded with a small nod. "Ready, Captain."

"Then make it so."

"Aye, sir." With a look, Ben Zoma directed the other senior officers to take their places with him and Picard around the pod. Though the antigrav pallet would do nearly all the work, rendering their role purely ceremonial, they comported themselves with the gravity of persons entrusted to bear a solemn burden.

Picard led the carry team out of sickbay. The corridors to the nearest large-capacity turbolift were lined on either side with *Stargazer* personnel standing at

attention. No one spoke as the carry team passed. Most of those bearing witness to Jack's final exit were his colleagues from the ship's sciences division, but there were officers, NCOs, and enlisted crew from every department – a testament to how vital Jack had been as one of the ship's senior officers, and to how beloved he had been as a person.

The carry team found more of the same waiting on the other end of its turbolift ride. From the lift to the shuttlebay, the lower-deck corridors were packed with *Stargazer* crew who had come to bid Jack a silent farewell. Picard grew so accustomed to threading the narrow path between rows of mourners that by the end of the long walk he found the broad and empty space of the shuttlebay both lonely and intimidating.

He stood back and watched his fellow officers load Jack's flag-draped pod into the rear compartment of the shuttlecraft *Hermes*. Commander Ben Zoma deactivated the antigrav pallet, allowing the pod to settle on the shuttlecraft's deck. Lieutenant Joseph secured the safety locks to hold the pod in place in case the shuttlecraft experienced any disturbance during its journey. Then the senior officers formed a line and took turns shaking Picard's hand as they wished him safe travels. For his part, Picard barely registered a word they said. Their voices sounded distant to his distracted mind, like echoes underwater.

His shipmates departed, and Picard stood alone beside the *Hermes*. Inside its cockpit, the young pilot assigned to fly Picard and Jack to the nearest civilian starport busied herself with the routine tasks of preflight. Picard stuck his head inside the hatchway and looked aft to see his travel satchel had been loaded in advance, as he had requested. Then he boarded the shuttlecraft and settled into the cockpit next to its pilot. When the dark-haired young woman looked up from her preparations, he offered her a taut smile. "Good morning, Lieutenant…?"

"Vanth, sir. Karen Vanth."

"Did you draw this assignment by chance?"

"No, sir. I volunteered."

He noted her blue sciences division uniform. "How well did you know Lieutenant Commander Crusher?"

"Barely at all, sir." Perhaps sensing what Picard's next query would be, Vanth added, "He saved my life on an away mission last year."

Her remark jogged Picard's memory. "On Erebus V."

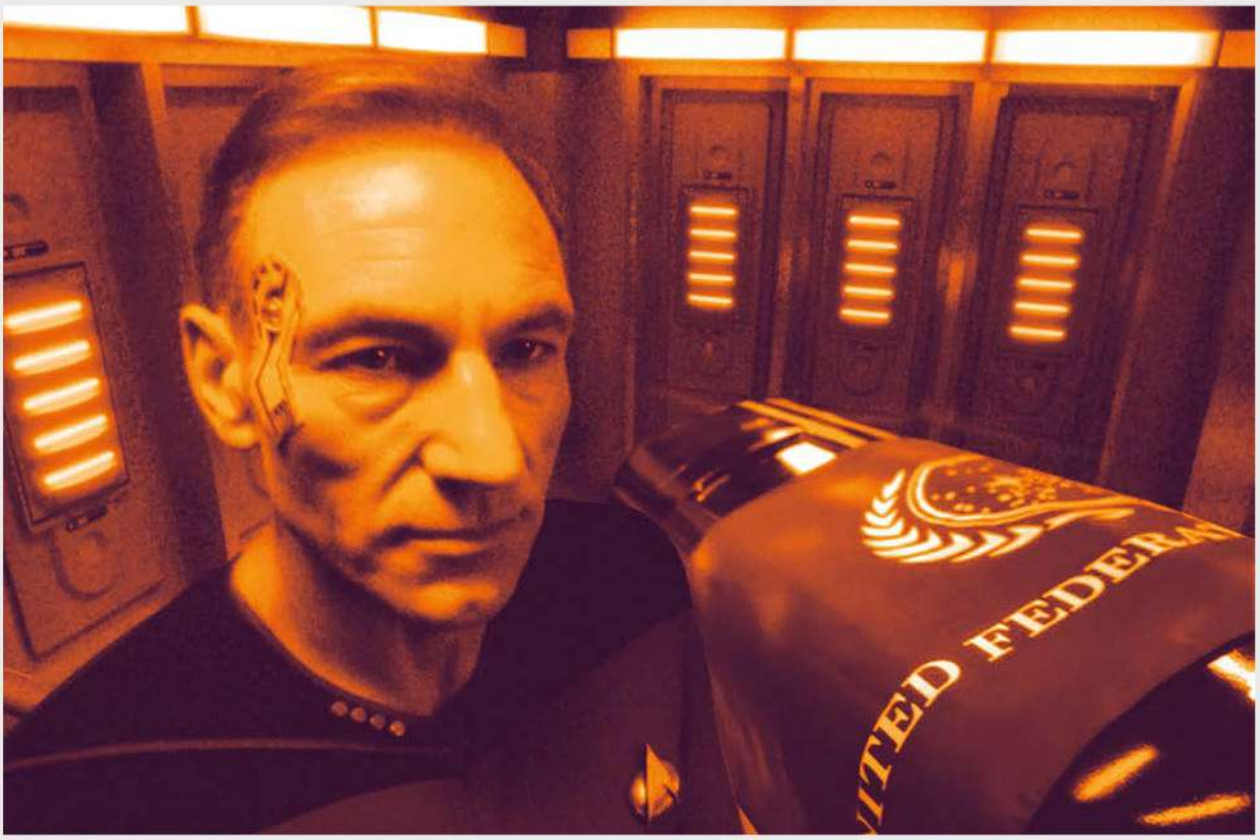
"Yes, sir." She keyed a few final settings into the helm. "He risked his life to bring me home. I owe him at least this much."

"I understand completely."

A man's voice spilled from the comm speakers overhead. "Shuttlecraft *Hermes,* this is *Stargazer* flight ops. You are cleared for launch."

Vanth replied, "Acknowledged, flight ops. *Hermes*, initiating launch sequence." She closed the shuttle's hatches with a tap on her console and powered up its engines.

Through the cockpit viewport, Picard watched the shuttlebay's doors retract to reveal the star-flecked yawn of the cosmos. Seconds later the *Hermes* accelerated out of the shuttlebay into



open space, and then Vanth jumped the shuttle to warp speed, filling its forward view with colorful streaks of distorted starlight. With most of their remaining journey slated to be handled by the autopilot, Vanth reclined from the helm, her mien pensive.

"Not many COs sign up for escort duty. I'm guessing Lieutenant Commander Crusher was more to you than just your second officer."

"He was, indeed... He was my dearest friend."

* * *

It was a blessing and a curse of long journeys that they afforded one time to think. Enveloped in the silences of his interstellar journey, Picard found himself second-guessing every decision he had made during the away mission that led to Jack's death, and castigating himself for the shameful envy he had hidden from Jack in life.

This much Picard knew to be true: some secrets must never be spoken. At the same time, he believed

"IT WAS MY DUTY. ALL THOSE LIVES, MY RESPONSIBILITY. BUT WHAT AM I GOING TO TELL BEVERLY? WHAT DO I SAY TO THEIR SON?"

that a Starfleet officer's first duty was to the truth. Consequently, when Vanth started asking him questions about Jack, Picard chose not to speak falsely, but he permitted himself – and Jack – the dignity of artful omissions when it seemed appropriate.

"How did you and Commander Crusher meet, Captain?"

"As cadets at the Academy. By good fortune, years later we both were posted to the *Stargazer*, as junior lieutenants. He was there, twenty years ago, when I had to assume command of the ship during a battle that killed our captain and first officer. And he's been at my side every day since." Belatedly, Picard winced and then added, "Every day until now."

Vanth looked stricken. "I can't imagine what it must be like to be friends with someone for two decades, never mind how terrible it must be to lose someone you've known so long."

"Words often fail to serve at moments such as these."

"Are you bringing him home to his family?"

"His wife and son. On Starbase 32."

"That's incredibly kind of you, Captain."

Picard could think of nothing to say that wouldn't be either a lie or an indictment of his motives, so he kept quiet, nodded once, and then looked away.

The truth is, I would have given anything to be in Beverly's company once more. Just not like this. I never wanted it to be like this.

Or did I?

* * *

Fourteen hours after departing the *Stargazer*, the shuttlecraft *Hermes* arrived at Rashnu Starport. The *Hermes*' landing thrusters cycled down with a dwindling hum as a humanoid civilian in a midnight blue suit hurried across the landing bay toward the shuttle.

The brown-skinned man was tall and slender, with a shaved head and a resonant deep voice that betrayed a mild Argelian accent. He met the captain with an outstretched hand. "Captain Picard? I'm Reddick Khertys, director of starport ops." He briefly shook Picard's hand. "I understand you're in a bit of a rush to board the high-warp transport liner *Barnumbir*."

"I am, yes."

"If you'll follow me, we can have your cargo beamed directly –"

"Excuse me, Director, but please don't refer to Lieutenant Commander Crusher as *cargo*."

"Of course. My deepest apologies, Captain. I meant no disrespect."

"Thank you. As for your suggestion, I must insist you not beam this pod unless there is *literally* no other way to load it onto the *Barnumbir*. Both Starfleet tradition *and* regulations require me to remain in close physical proximity to Lieutenant Commander Crusher for the duration of his journey, whenever it is practical to do so."

Khertys nodded. "I see." He spoke into a transceiver pinned to his jacket's cuff. "Ops, this is Khertys. I need a carry team in Bay 17, on the double. Priority transfer, no beaming allowed." He touched his ear while listening to a reply. "Good. Tell flight ops to hold the *Barnumbir* until Captain Picard and Lieutenant Commander Crusher are aboard, and make sure *Barnumbir* knows he can't use transporters. Khertys out."

Doors on the far side of the landing bay opened, and several station personnel rushed in. Khertys directed them toward the *Hermes*. To their collective credit, they unloaded Jack's pod and set it in motion swiftly, while protecting it from any collision or mishap.

As soon as the pod was clear of the shuttle, Khertys beckoned Picard. "Stay with me, Captain. We'll lead them to the *Barnumbir* and get you on your way."

Khertys led Picard and the team shepherding Jack's stasis pod through the starport's less-traveled lower-level passageways and cargo lifts. They soon arrived at a towering pair of doors that parted with a pneumatic hiss to reveal a broad gangway that led inside the vast, brightly lit cargo hold of the high-warp civilian transport liner *Barnumbir*.

At the transport's threshold, the team halted. Khertys faced Picard. "This is as far as we can go, Captain. Union regs. *Barnumbir*'s chief of the boat will escort you aboard directly."

"Thank you, Director."

The starport team withdrew, and for a few minutes Picard was alone with his thoughts. In quiet moments such as these, Picard's conscience haunted him. He still didn't know what to tell Beverly, should she ask after the circumstances of Jack's death. The official record had declared it an accident, but Picard considered that a simplification.

I made a choice, and it cost Jack his life. But will knowing that bring Beverly any consolation? Or comfort his grieving son? In a case such as this, would the unvarnished truth be an unkindness?

To Picard, there seemed to be no right answer.

His bitter musings were cut short by the arrival of the *Barnumbir*'s carry team. All but one were young males of various species, each wearing a drab gray-green coverall with his name stenciled over the left chest pocket and the ship's name above the right. The exception was an older man, apparently a human in his late fifties, in a tight-fitting crimson Starfleet uniform such as Picard had not seen since his earliest days in Starfleet. The chief of the boat, Picard presumed.

"Captain Picard," said the man in the outdated uniform as he made a good-faith effort to stand at attention. "On behalf of Captain Temok, welcome aboard the *Barnumbir*."

Picard noted the man's rating insignia. "Thank you, Chief…?"

"Senior Chief Petty Officer Chance Scarrow, retired. I'm told you're coming aboard as an escort for a Starfleet officer lost in the line of duty?"

"Yes."

Scarrow nodded at his shipmates, who surrounded the stasis pod. Picard fell into step beside Scarrow, who led him and the carry team inside the transport liner. "Captain, I'm sorry to say we're fully booked for this leg of the trip, so no staterooms are available. With Captain Temok's permission, I've had one of our smaller cargo bays cleared for your private use. We've furnished the space with a cot and a replicator, as well as access to the ship's entertainment library. And, with your permission, I'll stay on to spell you as needed for head calls."

"That's most kind of you, Senior Chief. Thank you."

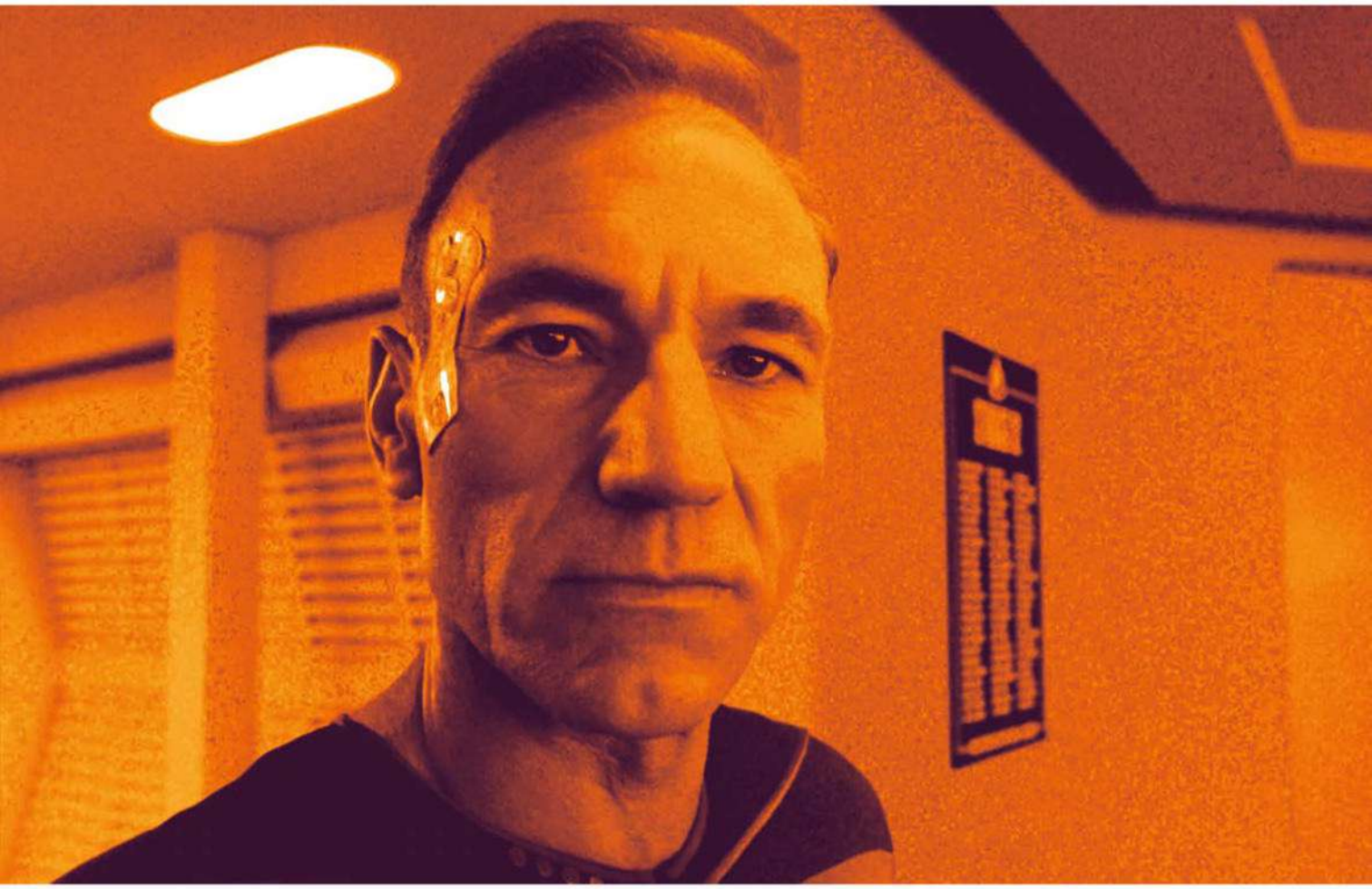
"Least I could do, sir." Scarrow offered Picard a sad smile. "All part of the service."

* * *

"I MADE A CHOICE, AND IT COST JACK HIS LIFE. BUT WILL KNOWING THAT BRING BEVERLY ANY CONSOLATION? OR COMFORT HIS GRIEVING SON?"

The *Barnumbir* proved even faster than advertised. Less than half a day after coming aboard, Picard found himself and Jack departing the high-warp transport liner in another Starfleet shuttle, the *Wawatay*. They shot like a bullet toward the blue-green orb of Kikuyu IV, on whose lush, forested surface Starfleet had constructed the planetside facilities of Starbase 32.

Facing the imminent end of their shared journey, Picard finally admitted to himself that Jack's death had wounded him more profoundly



than he had ever thought possible. It wasn't that he hadn't ever faced death in the line of duty; Jack was not the first person to perish under his command, and he almost certainly would not be the last. But Jack had been special to him in a way few other people ever had been.

Jack had been his dearest friend, and his closest confidant. Losing a ship's second officer would be a tragedy under any circumstances, but to lose someone who had meant more to him than even his own brother ever had... it left Picard feeling gutted. Lost.

As deeply as I respect and value my Starfleet shipmates, I suspect it will be a very long time before I let another of them become as close to me as Jack was … if I ever do.

Minutes from now Picard would have to face his best friend's widow, the woman for whom he had secretly harbored a deep and anguished longing for over seven years. Defying advice from peers and friends, Doctor Crusher had demanded Jack's body be delivered naked and unadorned, for her to examine with her own eyes. For his loyalty to Jack as much as for his hidden devotion to her, Picard had ensured her wishes were obeyed to the letter.

But he still had no idea what he would say when he saw her.

He rested his hand on Jack's stasis pod, anticipating what was to come. He didn't know if he would ever be able to put the sorrow of Jack's loss behind him. Part of him doubted that he should, or that he deserved to.

As the *Wawatay* neared the landing pad, Picard saw a Starfleet carry team assemble at the hatchway, making ready to transfer Jack's stasis pod down to the morgue, as Doctor Crusher had specified. Once that was done, it would fall upon Picard to present himself to Doctor Crusher and accompany her to Jack's body. Only after she had finished her viewing and given her blessing would Starfleet begin Jack's funerary preparation.

It would be Picard's duty to see that Jack's body was cleaned, his scars erased, and his countenance set at ease; that his dress uniform fit perfectly, with not a crease out of line; and that his rank insignia was polished and all his service decorations were arranged in the correct order. It would be painstaking work, but Picard knew that his friend, like any member of Starfleet who gave their last full measure of devotion in the name of duty, deserved nothing less.

Dignity. Above all else... dignity.

In Memoriam
Lt. Col. Keith E. Bain, USAF (ret.)
1948–2023

THE DEFINITIVE GUIDE TO...

STAR TREK PICARD

If you look up "how to land an ending" on some online guides to writing for television, you'll find *Star Trek: Picard* season three staring boldly back at you. Along with links to "how to satisfyingly leverage nostalgia", "how to do fan service well and still tell a new story" and "Easter Eggs and how to use them".

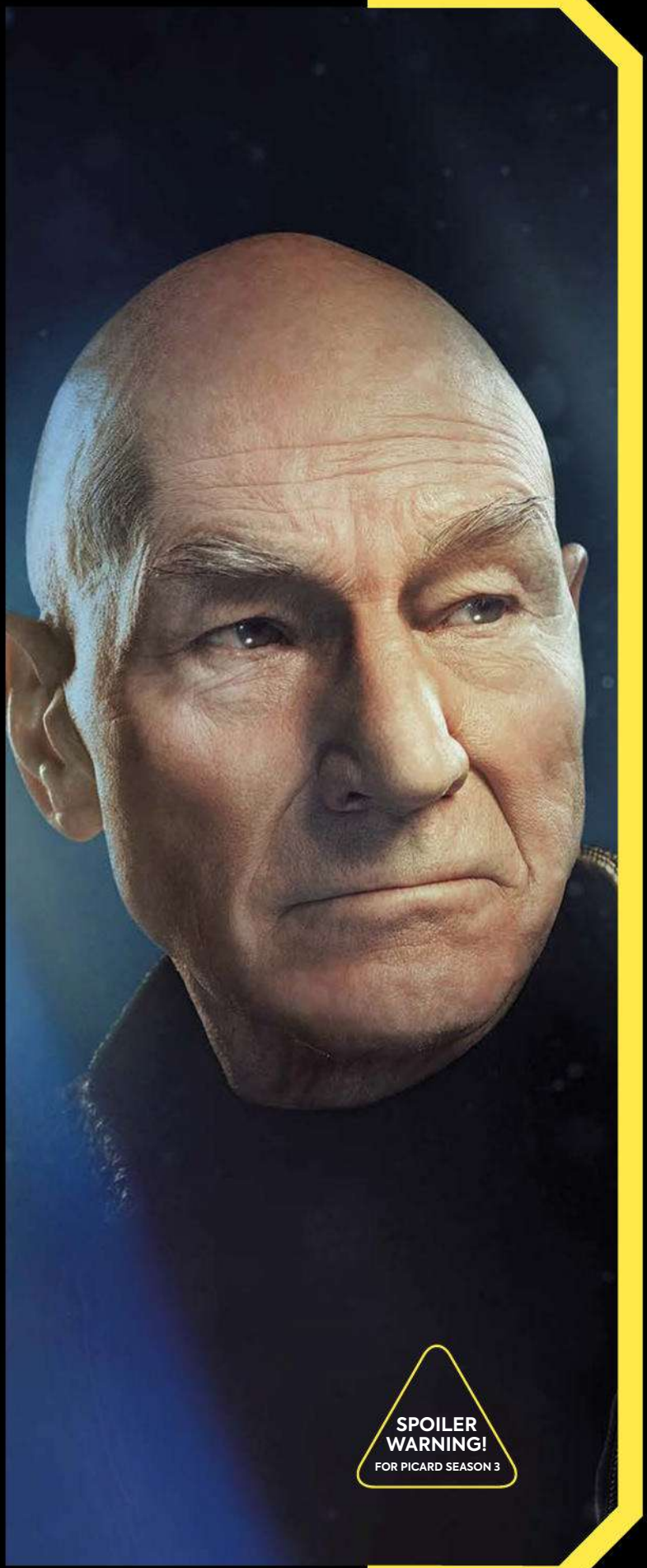
Back in 2002, no-one was happy when *Star Trek: Nemesis* turned out to be the last time we'd see the whole *Star Trek: The Next Generation* crew together. Then, from 2018, while over the moon that Patrick Stewart was back as Jean-Luc Picard, the cameos and fleeting glimpses of some of the *U.S.S. Enterprise* NCC 1701-D crew never fully redressed that nagging lack of closure. When it was announced that the third season would feature all of the main command crew, expectation went through the roof.

My oh my, did it deliver. Not only did we get a ten-episode arc that satisfyingly brought the beloved gang back together. Not only did the reunion drive the story in a clever, rewarding way. Not only did they cannily get round the whole "Data's dead… again" thing. We also got back the *U.S.S. Enterprise*-D, the piece of the puzzle that we didn't expect or realise we needed. Terry Matalas and his team did the impossible – produced one big 10-hour final *The Next Generation* movie that still managed to introduce great new characters (Hi, Jack Crusher! Hi Vadic!) and pay due diligence to *Picard*'s *Star Trek: Voyager* stowaway, Seven of Nine. We even got to see Ensign Ro again, for crying out loud!

Add to that an original score that deftly interwove themes and motifs from across *Star Trek*'s history – with specific nods to *Star Trek II: The Wrath of Khan* and *Star Trek: First Contact* – and a new hero starship of beauty and heft, and Picard (man and show) went out with a bang.

Suffice to say, we liked it, so here's our definitive guide to exactly what made *Picard* season three so blindingly brilliant. Engage!

WORDS: RICH MATTHEWS



THE SHOW

- **Created by** Akiva Goldsman, Michael Chabon, Kirsten Beyer, Alex Kurtzman
- **Season three Showrunner:** Terry Matalas
- **Produced by** CBS Studios
- **Network:** Paramount+
- **Season Premiere Date:** February 16, 2023
- **Season three episodes:** 10
- **Season Finale Date:** April 20, 2023
- **In-show timespan:** April 2401
- **Opening Theme by:** Jeff Russo
- **Season three music composed by:** Stephen Barton and Frederik Wiedmann
- **Writers:** Cindy Appel (2 episodes); Chris Derrick (1); Jane Maggs (2); Terry Matalas (3); Christopher Monfette (2); Matt Okumura (1); Kiley Rossetter (1); Sean Tretta (3).
- **Directors:** Douglas Aarnioski; Jonathan Frakes; Dan Liu; Deborah Kampmeier; Terry Matalas (all two episodes each)
- **Premise:** "When a mysterious enemy hunts Beverly Crusher and her second son, Jack, a distress call to Jean-Luc Picard sets in motion events that will unveil a new threat to the Federation from an old foe and bring back together the former command crew of the *U.S.S. Enterprise* NCC 1701-D."

THE CREW

Admiral Jean-Luc Picard
(PATRICK STEWART)

Is there anything left to say? Depending on your era, the best or (at worst) second best *Star Trek* captain ever (take it easy, Sisko, Janeway, Archer, Pike and Burnham fans; you know it's true). *Star Trek: Picard* season three much saw a return to the bold Jean-Luc of the *The Next Generation* era, with the character regaining balance surrounded by his original crew. The introduction of his adult son Jack and a deeper backstory with Beverly gifted Stewart a huge opportunity to show off his ample acting talent and further deepen Jean-Luc in his swansong. If this is Picard's last screen appearance it marked a genuine return to form for character and actor.

Jack Crusher
(ED SPELEERS)

The man who proves an English accent is hereditary (oh, all right, there's some suggestion Beverly raised him in England, Riker noting she cut ties with the old crew), Jack is undoubtedly the best new character to emerge from all three seasons of Picard. Admittedly being the product of the long-awaited-yet-offscreen (boo!) union of Jean-Luc and Doctor Crusher helped, but his lineage genuinely proved crucial to the Borg's nefarious plan and to Picard's profound development. That he joined Seven and Raffi on the bridge of the *U.S.S. Enterprise* NCC 1701-G proved tantalizing.

Raffaela "Raffi" Musiker
(MICHELLE HURD)

Raffi is *Picard*'s Most Valuable Player: the only new character to carry across all three seasons and integral to Jean-Luc's final arc. Juggling her troubled past (addiction; estranged husband and child; complex relationship with Starfleet) with an equally rollercoaster romance with Seven, Hurd's copious charm keeps Raffi a fan favorite. Entangled with undercover work for the Federation, Raffi is ultimately partnered with Worf, whose honor and unswerving belief in the self-doubting intelligence agent helps her overcome many demons. Which makes her place as first officer on the *Enterprise*-G alongside Captain Seven even more tantalizing – would this be the first captain-first officer romantic entwinement? Boldly going once again…

Seven of Nine aka Commander Annika Hansen
(JERI RYAN)

Fan-favorite Seven has been the constant success of *Picard* and, with so many past elements jettisoned, it was a relief that the former Fenris Ranger survived the cull (alongside her love interest Raffi). Ryan has always excelled as the ex-Borg, and here anchors the non-*U.S.S. Enterprise*-D strand of the story – her grit, emotional range and character agency not only bridges *Voyager* to *The Next Generation,* but also suggests a post-*Picard* legacy. Her work with Todd Stashwick as Captain Shaw is gripping, funny and (almost) matches the drama of the main story. We desperately want to see where Captain Seven's adventures take her...

THE VILLAINS

Vadic
(AMANDA PLUMMER)

Best starship baddie since Khan? It'd been a while since we'd had full submarine-like starship combat when delightfully scenery chewing evil Changeling Vadic started hunting the Crushers. Plummer – daughter of *Star Trek VI: The Undiscovered Country*'s General Chang, Christopher – clearly relished Vadic's maniacal demeanor and the complexity of her vengeful shapeshifter backstory. Excellently holds the fort until a certain cybernetic big bad appears...

Borg Queen
(ALICE KRIGE)

This was inevitable. While we might have expected either Annie Wersching (who, sadly, passed aged just 45 in January 2023), Allison Pill's Borg-Jurati or even Susanna Thompson from *Voyager*, the "back-to-the-well" spirit of season three meant it had to be Alice Krige, from *First Contact*. And just in case only getting her voice wasn't enough, they made the Queen look *gnarly*, with Jane Edwina Seymour stepping into a mountain of monstrous biomechanical make-up to depict the final grisly moments of the deformed, desperate Borg.

THE SPECIAL GUESTS

Captain William T Riker
(JONATHAN FRAKES)

Season three took the primary trope of the first two – damaged main characters working through their pain – and filtered it expertly through Riker. Ebullient, trombone-playing, guffawing ladies' man Riker. Will was in crisis since the death of his and Troi's son and it's only through connecting with his old starship family to embrace a life of risk that he came full circle and reconnected with his Imzadi, Deanna. Frakes' effortless chemistry with Stewart is the connective tissue for this season and the first reminder of how much this cast love each other and make each other better as a result.

Admiral Beverly Crusher
(GATES MCFADDEN)

A *lot* happened to Doctor Crusher in 20 years! Not least becoming a badass at tactical… Her motivations for hiding Jack from Picard ring so true – there's no denying how Jean-Luc is always getting pulled into intergalactic threats; it's just so sad that's she's proven correct by the events of this season. But Terry Matalas knows the core of *Star Trek* is optimism, so we get a perfect conclusion for the new family – not a pat "being together" coda but a reconciliation that sees them empowered to move ahead with positivity. Gates McFadden *rules* – and it's so great to see her back.

Commodore Geordi LaForge
(LEVAR BURTON)

It's fitting that Geordi ended up running the Fleet Museum – conveniently giving him the resources to reconstruct a previously-crashed, beloved ship… With Geordi's daughters caught up in the Borg transporter assimilation plot, the stakes are high, but his key moment comes with his old family.

A lot was made of Picard's relationship to Data in season one, but Geordi and Data were best friends, so when the former chief engineer sees his long-lost buddy on the Titan's transporter pad, every true *The Next Generation* fan wept like a baby. LeVar Burton's wide-(implanted)-eyed joy is a genuinely beautiful series highlight.

Captain Worf
(MICHAEL DORN)

While we like to focus on serious commentary in these guides, we must take a moment to focus on how *cool* old Worf is! Michael Dorn's stern-yet-wry Klingon has progressively, frankly, improved with age. That silver fox goatee-ponytail combo is just perfect. Keeping Worf offscreen as Raffi's handler in early episodes was a stroke of genius: he was the perfect person to bring her back to herself. Once reunited with past crewmates it's an avalanche of delight – his hand in the fate of the *U.S.S. Enterprise* NCC 1701-E; his critique of the *U.S.S. Enterprise*-D's weapons systems, "Swords are fun", when he falls asleep on the bridge... All hail Worf!

Lieutenant Commander Data
(BRENT SPINER)

Perhaps the writing staff's finest hour is the satisfying return of Data. By turning the synthetics storyline of season one on its head to create a new body to house both Data and Lore and incorporating the late-Altan Soong's (also Spiner) work on Picard's synthetic golem into the Borg plot, we're treated to a complex, compelling resurrection. As ever, Spiner excels as both Data and Lore in their fight "to the death" for total possession of the new synthezoid, verbally jousting and effortlessly flicking between the two personae. Then, at last, a fully emotional Data got to "trust his gut" and enjoy impossibly piloting the *U.S.S. Enterprise*-D through the labyrinthine bowels of a mega Borg cube.

Commander Deanna Troi
(MARINA SIRTIS)

Troi gets to silence her critics (even though she wasn't responsible for crashing the saucer section of the *U.S.S. Enterprise*-D, in actuality) by combining her empathic abilities with her very capable piloting skills to save Picard, Jack, Worf, and her beloved Will. Basically, she's the only reason *Picard* doesn't end as a heroic tragedy. We *needed* Troi and Riker to reconnect and live happily ever after, because we simply love them together. Sirtis' affective, dewy-eyed emotion has always been the heart of *The Next Generation* and seeing her a hostage of Vadic is a painful moment – but it means she and Riker are forced to confront their estrangement and move into the last few episodes with their deep connection renewed.

Captain Liam Shaw
(TODD STASHWICK)

Ah, the old bait-and-switch character. Like Admiral Jellico before him, who some regard as Starfleet's worst, capatin, we think we're going to hate Chicago-born Shaw, but by the time he bites the phaser blast, it's a tragic moment. This self-proclaimed "by-the-book dinosaur" proved himself a quintessential Starfleet captain, who changes his position and adjusts his actions when new information comes to light.

Todd Stashwick proved funny, versatile as Shaw, a great addition the *Star Trek* captain canon – and once we heard his final recording, recommending Seven of Nine for promotion, his place in the hearts of many was assured.

Lieutenant Sidney LaForge
(ASHLEI SHARPE CHESTNUT)

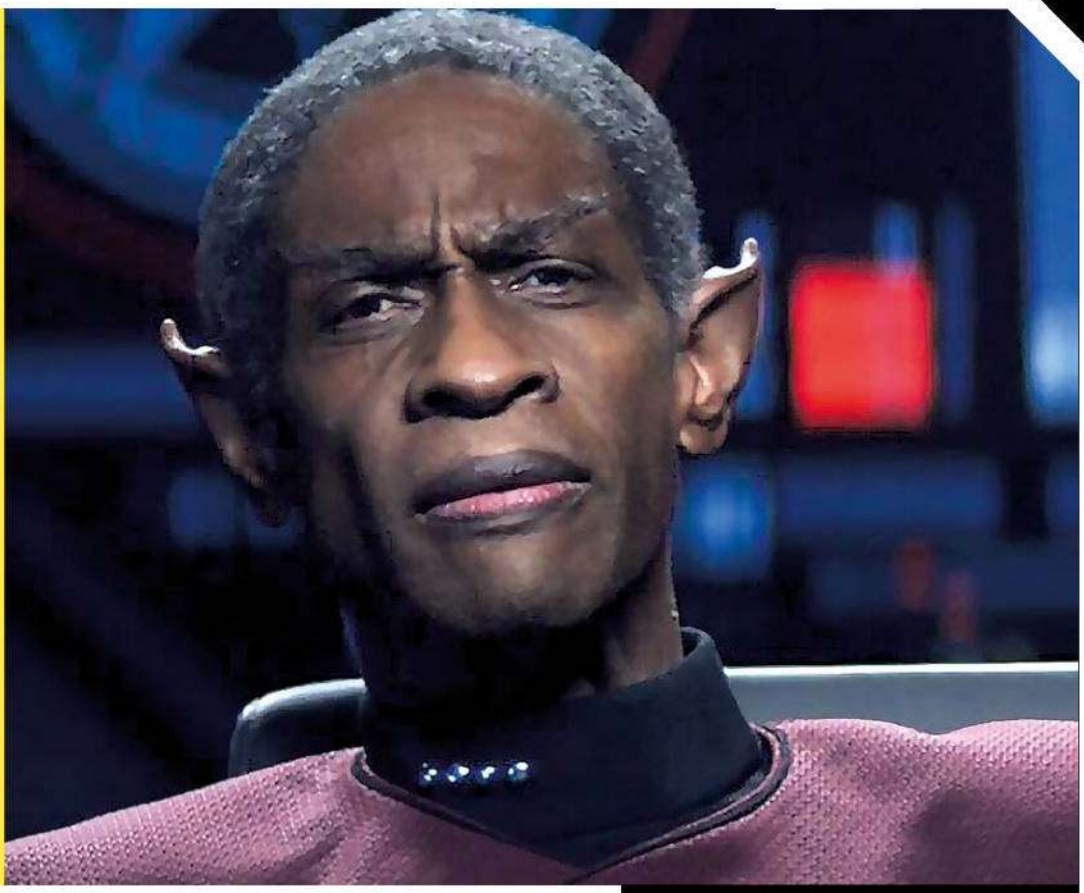
&

Ensign Alandra LaForge
(MICA BURTON)

We love it when an iconic character's kid ends up following in their parent's footsteps (shout out to the Sulus) – and here we get two! Sidney's infectious enthusiasm as *Titan* helmsman proved a nice counterpoint to Jack Crusher and we really didn't want her lost to the Borg. Meanwhile sister Alandra (played by LeVar Burton's actual daughter Mica) worked with her dad at the Fleet Museum, so it was a full family reunion... then crisis when both fell victim to neo-assimilation. Ashlei Sharpe Chestnut's obvious chemistry with Ed Speleers is just one more tantalizing element that a spinoff series on the *U.S.S. Enterprise* NCC 1701-G could offer.

Tuvok
(TIM RUSS)

A fitting *Voyager* call back given his mentoring of Seven, Tim Russ' return was yet another welcome Easter Egg – especially as his replacement by a terrorist changeling was only temporary! This was brilliant use of character weight to bring maximum pathos; it's Tuvok who officially promoted Seven when delivering Shaw's recommendation to her and we know he shared our pride.



Fleet Admiral Elizabeth Shelby
(ELIZABETH DENNEHY)

The Borg finally got their gal. The ambitious, cocky Borg hunter from "The Best of Both Worlds" made a crowd-pleasing appearance – that showed her career-focus had taken her all the way to Fleet Admiral, above arch-rival Riker – in the centre seat of the *U.S.S. Enterprise* NCC 1701-F… just before being vaporized by her own Borg-controlled crew.

Commander Ro Laren
(MICHELLE FORBES)

For die-hard *The Next Generation* fans, this was a biggie. Bajoran Ro Laren was so popular it was rumored she was going over to *Star Trek: Deep Space Nine* (but we're grateful we got the amazing Kira), so her Maquis defection left a question mark over what happened to the outspoken rebel. The answer was prison, rehabilitation into Starfleet Intelligence and a hard climb up the ranks. Her appearance here – especially as she was on the right side of the conspiracy – was an instant win… even though it came with stakes-raising tragedy.

President of the United Federation of Planets Anton Chekov
(WALTER KOENIG)

In a poignant nod to The Original Series and the late Anton Yelchin, the Kelvin timeline Chekov, Koenig returned as the son of the icon Pavel Chekov. Not only that, President Chekov's warning mirrored his 23rd century predecessor's in *Star Trek IV: The Voyage Home* for even greater gravitas.

THE SHIP

U.S.S. Titan NCC 80102-A / U.S.S. Enterprise NCC 1701-G

- Constitution III Class constructed using components and computer core from the original *Luna*-class *U.S.S. Titan*
- Launched 2396 under Captain Liam Shaw; re-christened as the *U.S.S. Enterprise*-G in 2402, captained by Seven of Nine
- Fourth ship to carry the *Titan* name; second to bear the 80102 registry
- 28 Decks
- Crew Complement: 500
- Top Speed: Warp 9.99
- 18 phaser arrays (4 strips; 7 dual turrets); torpedo launchers; 600 quantum torpedoes; 175 transphasic torpedoes
- Regenerative shield system; Metaphasic Shields
- Heavy Duranium/Tritanium Double hull with ablative armour
- High-level Structural Integrity Field

From the moment the *U.S.S. Titan*-A cruised into view and its status as a "neo-Constitution" class was confirmed, we all thought it *should* be the new *U.S.S. Enterprise*. It appeared that (star)ship had sailed however when Admiral Shelby cruised out in the *U.S.S. Enterprise* -F… until the Borg made that sleek-looking vessel's onscreen tenure alarmingly short.

The *Odyssey*-class *U.S.S. Enterprise*-F looked good, but there was no doubting that the *U.S.S. Enterprise*-G carried more of the starship's design lineage and coolness. In-universe, perhaps this was because Riker had a hand in the refit, but the production reality comes straight from season three mastermind Terry Matalas: "We were writing the origin story of the next *Enterprise*."

Conceived by production designer Dave Blass and concept artists John Eaves and Keene Sin, the bridge set was a redress of the Stargazer – commented on in the show – which was also a ship "passed" to Seven of Nine.

EPISODE SPOTLIGHT

"Vox" – Picard S3, Episode 9

Aka "Return of the *U.S.S. Enterprise*-D". While the swirl of elements is deftly combined in this season, the penultimate episode showcases the undeniable magic of the *The Next Generation* crew stepping back onto the bridge of the *U.S.S. Enterprise*-D. It would've worked even in clumsy form, but rigorous story logic makes it both inevitable and thrilling, with Matalas expertly mining canon to leverage the Prime Directive, Geordi's new role at the Fleet Museum and the *U.S.S. Enterprise*-D's literal status as a "relic" (nod to Scotty's own bridge nostalgia in season six of *The Next Genaration*) ties everything in a spangly *Star Trek* bow. The whole Federation hangs in the balance... when they're seated at their stations (Worf standing, of course), cutting-edge visual effects are rendering the ship the most gorgeous it's ever been, and Jerry Goldsmith's classic theme fills the speakers... joy beyond words. Then, almost as wonderful as hearing the voice of your own mother, Majel Barret's dulcet tones echo out as the *Enterprise* computer to bring all the feels and nostalgia together. No, we're not crying; there's something in our eye, *okay*!

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COMIC SPOTLIGHT

01

Comics On The Final Frontier

PART TWO

Rich Handley continues chats with editor Heather Antos about IDW's *Star Trek* line

Last issue, *Star Trek Explorer* published the first half of an interview with IDW group editor Heather Antos, regarding her perspective on *Star Trek* comics. Here's the second, in part discussing the tricky task of respecting the many TV series continuity in tie-in fiction – even when it hasn't aired!

Holodeck stories have been a *Star Trek* staple since *Star Trek: The Next Generation* and even the 1970s cartoon. *Star Trek: Holo-Ween,* released last year, was the latest tale in that tradition. Could you tell us more about this project? Also, I love the title.

Heather Antos: This idea came from writer Chris Sequeira, who was working on a pitch for a different project. That didn't pan out. So as a consolation, I was like, "Throw me three other ideas. Let's see what you have." *Holo-Ween* was one of them. From the title alone, I was sold. It's so obvious a title, I'm surprised Paramount has never done anything with that before. I don't want to give away too much [in case some people haven't read it yet], but I will say there's been a lot of speculation Moriarty is involved. He is *not*.

Now that's interesting, because it changes my next question! Recent IDW stories have seen the return of Lore, Ro Laren – apparently *not* Moriarty – and other characters brought back in *Star Trek: Picard* season three. That seems intentional. Was it a conscious decision or a happy coincidence?

That's something I've been working hard on with Paramount: trying to make the comics feel like they matter, like they count. How do you do that? Well, you try to weave them in as closely as possible with the things that count the most. With *Star Trek*, that's the television shows.

Have you hit roadblocks in accessing shows not yet aired?

In the past, I know there have been some difficulties with accessibility and access to scripts or designs, or just *any* information from people behind the scenes on the TV shows and films, and I totally understand that this stuff is precious. People don't want leaks… but through my relationship with Paramount, I think I've been able to earn

a lot of goodwill and trust. I think that's come with my history with [Marvel's and IDW's *Star Wars* lines]. When *Picard*'s first trailer for season three first dropped – I think it was around New York Comic Con –they showed a lot of characters we wanted to use. Lore was one in particular that we had big plans for, so we needed to make sure we were not contradicting anything happening on the show.

The fine folks at Paramount – a shout out here to CBS VP for *Star Trek* brand management, John Van Citters – gave me access to everything. I got to read all of season three of *Picard*. Jackson [Lanzing], Collin [Kelly], and Chris are such huge fans of the show that they didn't want to be spoiled on anything, so when we did our writers room for the *Day of Blood* crossover, it was a lot of them asking, "Does *this* happen?" Me: "No." "Does *this* happen?" Me: "Sort of. Let's go in *this* direction." They didn't want to be spoiled, and I was trying to let them savor their fandom.

I presume the same is true for other shows?

01 *Star Trek: Picard's Academy #1*, cover A

02 *Star Trek: Holo-ween #1*, cover A

03 *Star Trek: Defiant #3*, cover A

04 *Star Trek: Day of Blood #1*, cover A by Malachi Ward

05-06 *Star Trek: Day of Blood #1*, interior pages by Ramon Rosanas & Lee Loughridge

It's the same thing with *Star Trek: Strange New Worlds*, *Star Trek: Lower Decks*, *Star Trek: Discovery*, all these shows that are coming up. I get a lot of behind-the-scenes insider info, so I can make sure the comics fall in line. The issue of *Defiant*, I think it was #3, came out the same week that the Ro Laren episode dropped. That was on purpose. That was all according to plan. So, yes, coincidences do exist, but if I'm doing my job well, then it's *not* a coincidence.

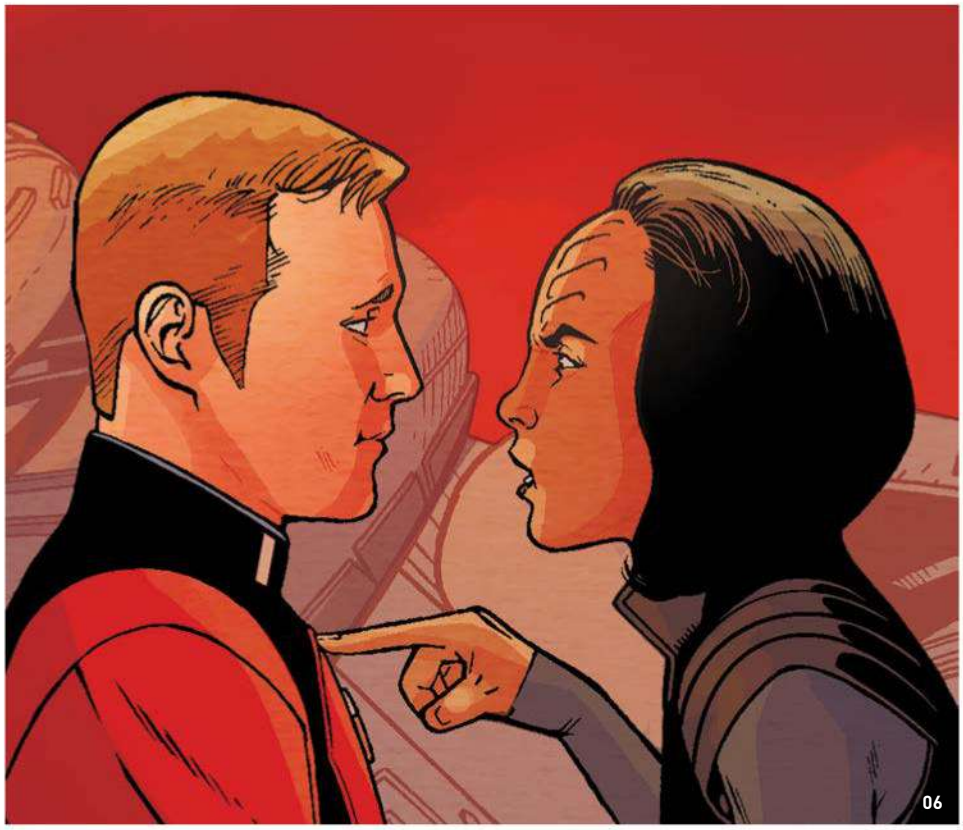
Well, along those same lines, the next TV show will be *Starfleet Academy*, and IDW has produced *Picard's Academy*. This is the third series built around that institution, following Academy-based titles from both Marvel and IDW. Why, in your opinion, has the Starfleet Academy concept inspired so many comics?
I think there's such a breadth of potential in finding younger audiences. One of my first ideas for a *Star Trek* comic was that everyone wants to do stories with Picard, but usually that ends up in the *The Next Generation* or *Picard* eras. It's hard to do stories with Picard. They're very precious over who gets to tell stories about Jean-Luc. So I was like, "Well, this is such a great era to tell stories in, because they aren't going back there." It was an avenue to get a little more creative. Free rein can play with different styles of art we might not have previously seen in comics. Use different creators and tell a story, answer some questions about a popular character in a way that's never been explored before…

As for *why* I find this environment interesting: In *Star Trek*, *Defiant*, *DS9*, and all these stories, we're dealing with literal galactic stakes, right? "We have to save this planet! Genocide is happening! We're about to have a Klingon war!" It's pretty heavy stuff, whereas to anyone in their teens or twenties, *everything* feels like it's life or death. "I missed this test! I'm going to *die*!" Everything is so hyperbolic and over-dramatized. I think it's a breath of fresh air among all the other super-high-stakes storylines that we're doing if Picard's just, like, mad that he didn't get an A+.

02

03

04



Light-hearted tales are, of course, a big part of *Star Trek*. Readers rejoiced when Shaxs joined the crossover, for example. How challenging did you find it to take a character like Shaxs, who's written in a purposely over-the-top manner on TV, and make him compatible with grounded characters like Sisko, Data, Crusher, and Scotty?
We originally wanted a different character from *Lower Decks*, who shall remain unnamed because they might be appearing in different comics. But we weren't given access at that time. [Showrunner] Mike McMahan had different plans, but it was actually Mike who suggested Shaxs, and that fit with the timeline. We could do a couple of years before the *U.S.S. Cerritos* for him, and kind of give him some of that color and that backstory. Shaxs is used as comic relief on *Lower Decks*, but if you actually sit and think about this man and what he must have seen and the stuff he's been through, it's dark.

Yes, it is. That's why he's like Kira, but far more bloodthirsty.
Exactly. It's dark. It's serious. So we get to explore tones of Shaxs in a more serious vein than they're allowed to on the show. I think it's cool to add a little bit more flavor and a different kind of color to this character.

Of course, we still can have our fun. We have the *Shaxs' Best Day* one-shot, where we did his version of *Day of Blood*, all in *Lower Decks* style. That's our way to show a bit more violence than you would normally see with *Star Trek*. But it's cartoon violence and Shaxs, so we can get away with more than in the regular comics, and it's fun.

Let's discuss multiverses. Alternate-reality stories are all the rage, with the Arrowverse, the MCU, the DCEU, the Spiderverse, and *Everything Everywhere All at Once* tackling the concept. IDW has explored the Kelvin and Mirror Universes, as well as other realities, and the latest example is *Echoes*. Why are multiverses so fascinating to read, write about, draw, and edit?

I think alternate universes are fascinating because we all fixate and fantasize about "What if…" right? "What if I did *that*? What if I lived in a world where everything was perfect? What if I had superpowers? What if, what if, what if, *what if*?" That's just, I think, human nature, and there're some really cool moralities to these stories that we can explore. Despite all of these alternative universes, what remains the same in every single one of them? Now, this is just a miniseries we're exploring. If there's enough love for the characters and the stories, of course we can always come back and explore them more. But I will say this isn't the last alternate universe story we're playing with. We have another that's very different tonally and character-wise in the works, which will be announced later this year.

One satisfying aspect of your first *Strange New Worlds* miniseries was that it acknowledged the Ilyrians from *Star Trek: Enterprise*, addressing the inconsistency that the new show depicts them differently than the species Archer met. What can you say about the follow-up, *Scorpius Run*, without spoiling it for those who have yet to read it?

Getting to tell the origin of that mysterious species and close the gaps between seasons one and two of *Strange New Worlds* was *very* cool. The second series takes place *during* season two. It's less integrated in a specific character's story, unlike the first series, but I think fans of the show will find lots to enjoy.

The general premise is the crew find themselves in a literal race of life and death in a Bermuda Triangle of space. New allies and new villains galore – and new crews, perhaps?

Finally, in your time on *Star Trek*, you've worked with some remarkable creators. How do you choose who to add to the lineup, and what tantalizing hints can you reveal about what's on the horizon?

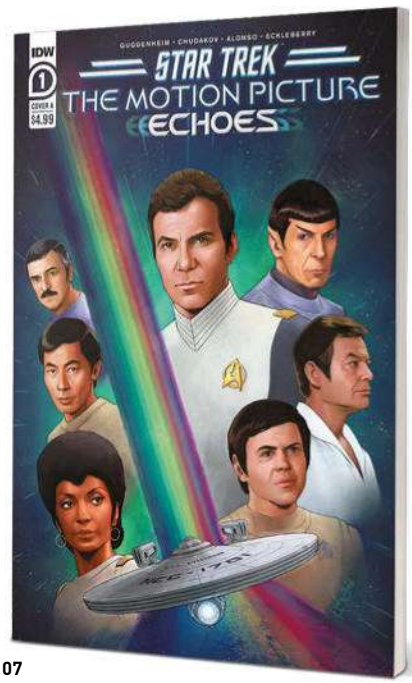
I have the best job in the entire world. Every day, I get to work with the most talented creators in comics on one of the best franchises there is. At the center of every decision of my job is the question, "What best serves the story?" – whether that's what writer best serves the story or character, or what artist, and so on. Obviously, a deep love of *Star Trek* goes a long way. Creators don't need to have an encyclopedic knowledge of every *Star Trek* episode ever, in order to tell a good *Trek* story. As for what I can hint that's coming up, if you thought *Day of Blood* was a big deal for *Star Trek* comics, then you ain't seen nothing yet…

Our thanks to the IDW team for their help with this feature.* Star Trek *comics are available from all Local Comic Shops and in collection from bookshops and online retailers

07 *Star Trek: The Motion Picture: Echoes* #1 cover A by Jake Bartok

08 *Star Trek: Strange New Worlds*, #1 cover A by Angel Hernandez

09 *Star Trek: Day of Blood Shax's Best Day*, one shot



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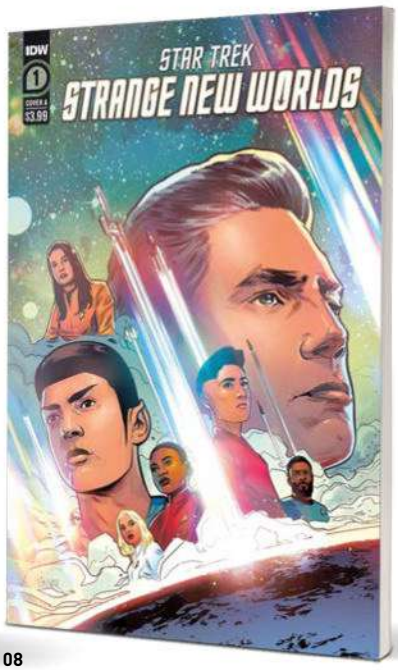

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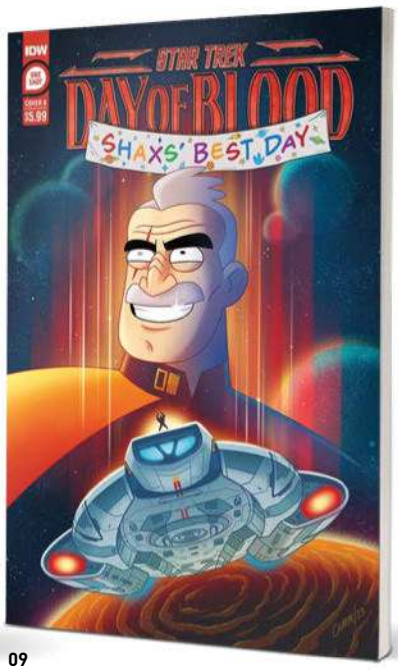
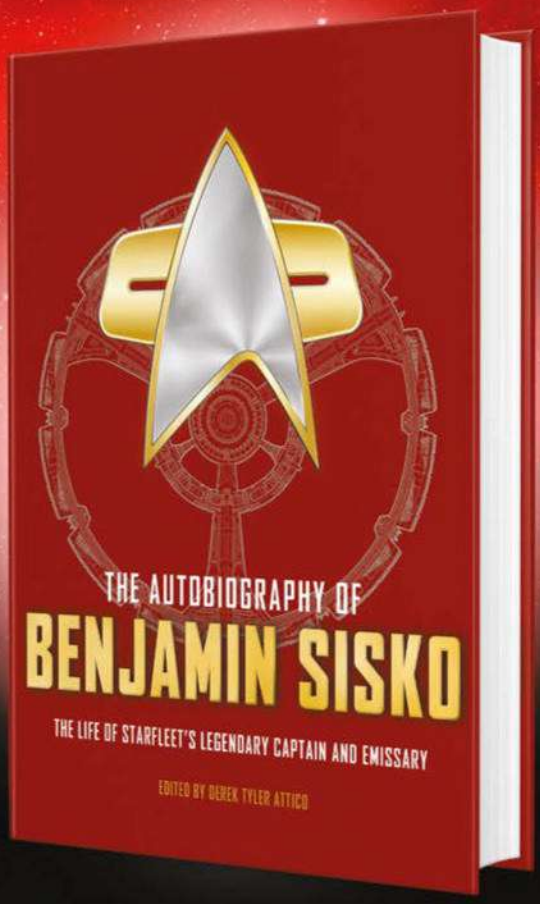


09

DISCOVER THE FASCINATING HISTORY OF STARFLEET'S MOST CELEBRATED CAPTAIN, IN HIS OWN WORDS!


THE AUTOBIOGRAPHY OF
BENJAMIN SISKO
THE LIFE OF STARFLEET'S LEGENDARY CAPTAIN AND EMISSARY
EDITED BY DEREK TYLER ATTICO

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Join the crew of the *U.S.S. Cerritos* with this fantastic in-universe crew book!

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TREK FOR LIFE: SPECIAL EDITION

This issue's *Trek for Life* is a very special one. What if we all knew our future, as Chris Pike does after his visit to the monks of Boreth? Former *Star Trek Magazine* editor Paul Simpson, who has, sadly, not much longer on this plane of existence, wonders what he might have seen...

01

02

Star Trek has been a constant throughout my life for the past fifty years, but when I watched Jim Kirk getting rather anxious about being beamed off the *U.S.S. Constellation* – which, together with the opening of *Return of the Archons*, is my earliest memory of the series – how could I have guessed what the future would hold? Maybe those monks on Boreth would have come in handy... after all, the past, the present, and the future are all equal in their presence.

In the 1970s, it was all about the rare showings on British TV of the original and animated series (and recognizing the reuse of the music from the latter in the *The New Adventures of Batman* animated show), as well as reading the James Blish and Alan Dean Foster novelizations – being quite surprised at the end of *The Doomsday Machine* in the former – and the fascinating Bantam/Corgi original novels. (Joe Haldeman's *Planet of Judgment* remains one of my Top 10 *Star Trek* novels.)

Going to see *Star Trek: The Motion Picture* in Central London on a huge screen led into the 1980s, and the proliferation of new stories in print form – as well as a trilogy of enjoyable movies. Reading about Spock's death in Vonda McIntyre's novelization months before *Star Trek II: The Wrath of Khan* opened in the UK; wondering how the DC line would reset the status quo between *Star Trek III: The Search for Spock* and *Star Trek IV: The Voyage Home*... And then of course came *Star Trek: The Next Generation*, and *Star Trek: Deep Space Nine* and...

And that's when *Star Trek* dug deeper into my life, as I became editor of *DreamWatch* magazine, and we were approached by Rod Pyle, one of the effects guys on *Deep Space Nine*'s celebratory crossover episode, "Trials and Tribble-ations". That led to a visit to effects house Image G on Lankershim Boulevard in Los Angeles, seeing the real motion control model of Deep Space 9 as well as the *U.S.S. Enterprise* NCC 1701-E, and an invite

from effects supremo Gary Hutzel to come on set.

The actual Deep Space 9 blew me away, as I think it did anyone who visited the set – it felt *real* even though you knew that you'd walk off stage onto the Paramount lot. I was lucky enough to visit *Deep Space Nine* and *Star Trek: Voyager* during filming – reassuring the then *Voyager* publicist that no, what Robert Beltran had said wasn't unusual, and nothing compared to what he was saying at conventions... Some of the cast from *Deep Space Nine* became friends with whom I've stayed in touch, in the 25 years since.

Early September 2001 saw a first visit behind the scenes of *Star Trek: Enterprise*, as it was simply known at that point, with none of us realizing what was about to come and the effect it would have on the *Star Trek* universe. (As the monks would say, "The present is a veil between anticipation and horror. Lift the veil, and madness may follow.") *Enterprise* was a tighter set in all senses – it felt like you could put the entire bridge set into a corner of the *Voyager* equivalent.

Around that time, *Star Trek Magazine* came calling, with interviews with some of those I'd met on set, as well as trips to FedCon in Germany (where I'll be forever grateful to Nichelle Nichols, for taking me under her wing when she realized I didn't speak a word of the language on a river cruise where everyone else was German!) and the Creation convention in Pasadena, to interview the legendary Robert Wise. In its turn, that led to an invitation from Titan Managing Editor Brian J. Robb to edit the official magazine.

It was an interesting time to take over: *Enterprise* had been cancelled, and movie plans with Bad Robot were slowly developing, but throughout my five years in charge, there was no new small screen *Star Trek* (barring the excellent updates of The Original Series, which I saw being prepared). But there were still new novels, and, later, *Star Trek Online*, that were charting new adventures for our heroes. The writers and editors of the books became contributors – and friends – and, thanks to the sterling work digitizing pictures by CBS' Marian Cordry (and her allowing me to raid the archives on an annual basis!), we were able to deep dive into *Star Trek*'s history…

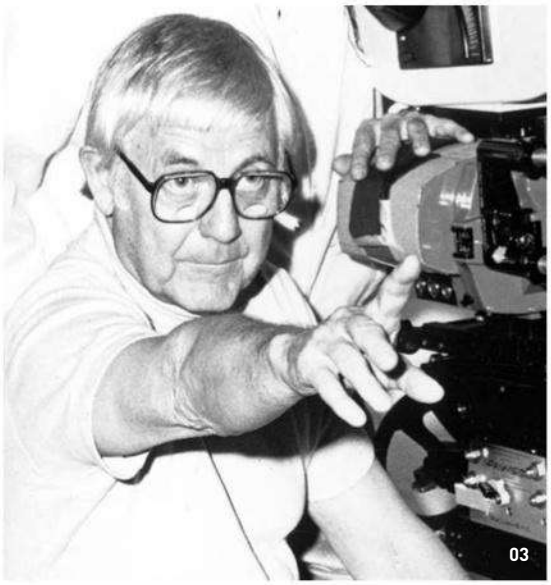
01 *Star Trek: the Original Series*, season two, "The Doomsday Machine"

02 *Star Trek: Magazine*, UK153, US33, UK163, UK166

03 Robert Wise directing *Star Trek: The Motion Picture*

04-05 The UK edition of *Star Trek – Planet of Judgement* and the novelization of *Star Trek - The Wrath of Khan*

06 *Star Trek* 2009 movie poster



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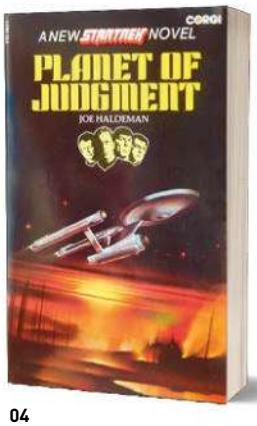

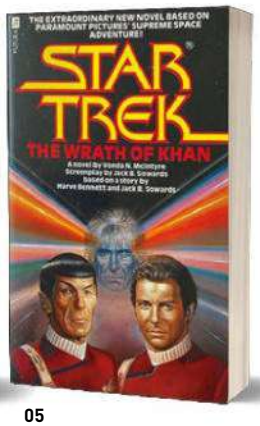

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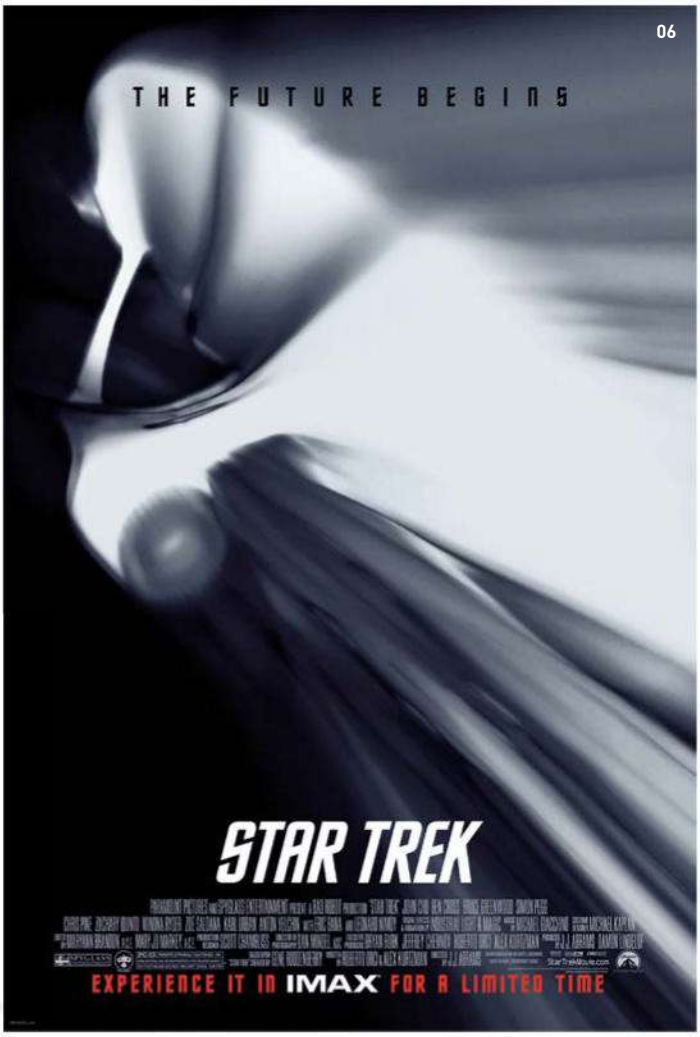

...as well as charting its big screen future. Understandably, JJ Abrams and his team wanted to keep things a surprise for when the *Star Trek* movie opened in May 2009, but we were able to arrange a visit to set, where I was briefed by a Paramount vice-president while sitting in the shuttlecraft where Kirk and McCoy first meet. The Romulan bridge set was dauntingly large and promised much, and the epic feel was echoed by the cast members, all of whom I was lucky enough to chat with in the run up to release (it wasn't a case of hogging the limelight – things had to be that tightly controlled!).

Editing the magazine gave me a chance to interview and meet more of those whose work had a formative effect on me – from Nicholas Meyer to David Gerrold to Leonard Nimoy – and moving on from the magazine to running *Sci-Fi Bulletin* in 2011 continued that process, particularly when *Star Trek* came storming back to the small screen with *Star Trek: Discovery* in 2017.

07 Paul Simpson center-stage for a *Star Trek* panel at Wondercon 2019

The release of the first season on Blu-ray was accompanied by a PR blitz in the UK which included a chance to interview the show's lead effects supervisor, Jason Zimmerman. A few days later, he kindly invited me to come out to WonderCon that March, to MC the panel about *Star Trek: Discovery* season two, with him and his colleagues. Wandering the convention floor with Jason, Olatunde Osunsanmi and Ante Dekovic was an experience in itself, let alone the panel which showed them the love that many fans had for that second season. Discussions about set visits were ongoing when COVID hit in 2020, and then my own heart attack in December 2021 finally put pay to any idea of traveling transatlantic.

But that's not been the end of my *Star Trek* journey: apart from watching – and reviewing – those new early shows, my love for the series has been reignited by *Star Trek: Picard*, *Star Trek: Prodigy* and *Star Trek: Strange New Worlds*, and it's been fascinating seeing how the franchise has enveloped many of those who were charting its future in print in the first decade of the century. And I've also been able to continue editing to a certain extent, working on Titan's "autobiography" series of reminiscences, and loving the way the authors have found ways of connecting and expanding on lives we thought we knew so well.

As the *Enterprise* title music notes, it's been a long road, getting from there to here, and while my time is finally near, it's heartening to see that the next generations will continue to boldly go... after all, to borrow from another franchise, it's the adventure of a lifetime!

Our thanks to Paul for all his work on* Star Trek *projects down the years.

07

THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

If I could travel back in time, I would definitely take at least a side trip to the late 1960s to purchase some cool *Star Trek* "merch" fresh off the shelves, since my favorite collectibles are those that came out while The Original Series was still on the air. Given what was available for tie-in products then, I'd probably need to be prepared to hang out for a year or two, and then I'd still have to hunt around at a few different stores to find some of the more elusive items. So not all that different from collecting from that time period today, really. Except for the prices of course.

WORDS: LISA HERRERA AKA 1TREKFAN

***Star Trek:* Tracer Gun**
Manufacturer: **Grand Toys**
Year: **1966**

***Star Trek: U.S.S. Enterprise* Space Ship Model Kit**
Manufacturer: **AMT Corp.**
Year: **1966**

One of the oldest collectibles available and in my collection is the 1966 *Star Trek: U.S.S. Enterprise* Space Ship Model Kit by AMT. This kit comes with "operating upper and lower dome lights" and is 18 inches long when built. I recently learned that a couple of these AMT models were actually used in the filming of two of my favorite episodes of The Original Series: "The Doomsday Machine" and "The Trouble with Tribbles." Although these kits sold really well when released, they don't seem to turn up that often today on popular auction sites. (Kids back then probably built them, rather than collecting them. Imagine that!)

Another 1966 collectible that I have is the Tracer Gun from Grand Toys. What a handgun has to do with *Star Trek* is anybody's guess. Though perhaps one could argue that pistols did appear in "A Piece of the Action" and "Patterns of Force." More likely, slapping on the *Star Trek* name and faces of Mr. Spock and Captain Kirk to the packaging was a way to sell the toys to unsuspecting parents looking for Christmas and birthday gifts. Oddly, new-in-package Tracer Guns, as mine is, seem to sell for more than the aforementioned authentically-designed *Enterprise* model kits. It could be an attraction to the quirkier *Star Trek* toy releases in the 1960s which I know I am not alone in having.

***Star Trek:* Astro Helmet, Astro Tank, Astro Train**
Manufacturer: **Remco** | Year: **1967**

Which brings to me to some of my most cherished early collectibles, the notorious Remco "Astro" toys which bear no resemblance at all to anything in *Star Trek*, then or now. Remco *Star Trek* Astro toys are very hard to find and very expensive when they do show up, especially with a well-preserved box (almost never less than US$500, and often much more). Most of my Remco toys are loose, like the amazing bug-eyed Astro Helmet and Astro Tank with army soldier driver. I do have a beat-up box for the Astro Train which features an adorable wind-up robot. I'm not sure why I love these toys so much. Maybe because they are so rare. Or maybe because most of the ones I have, I picked up for much less than they are worth, like the Astro Helmet which I got for a mere US$150 off a popular auction site, from a guy who obviously didn't know what he had.

I remember my heart thumping and my hands actually shaking as I raced to hit "buy it now" before someone else could grab it. Man, that was a great day when the Astro Helmet finally arrived in the mail!

BY IBRAHEEM KAZI

WORDSEARCH

WE'RE ADVENTURING THROUGH TIME TO FIND THESE MISSING WORDS FROM OUR FILES. CAN YOU PICK THEM OUT OF THIS QUANTUM MAZE?

01. BORG
02. RIKER
03. NEUTRAL ZONE
04. DEFIANT
05. WARPDRIVE
06. FIRST ENCOUNTER
07. PHOENIX
08. PICARD
09. WORF
10. ASSIMILATE

J	M	G	B	G	L	K	T	P	F	K	T	G	N	L	P	K	K	R	A	Q	C	Q	S	S
M	Y	J	V	O	Z	A	B	T	G	H	V	I	M	T	K	N	N	G	H	U	G	K	L	M
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J	Q	N	T	T	Y	Y	F	K	R	R	N	E	N	O	D	I	T	N	R	B	C	L	X	P
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G	N	E	Y	M	N	E	U	T	R	A	L	Z	O	N	E	C	L	C	P	K	B	F	N	N
D	C	B	L	B	N	R	P	B	L	N	V	O	M	O	D	R	N	D	K	O	Y	I	R	Y
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M	C	I	I	V	O	D	P	X	Q	P	K	F	E	L	X	Z	N	U	I	Y	T	F	P	N
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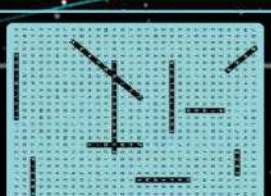
J	F	I	Q	N	H	W	R	P	Y	S	R	D	Z	D	Y	E	A	A	P	I	C	A	R	D
Z	M	R	A	O	G	I	N	H	Y	X	S	G	R	J	G	D	N	G	N	H	Z	W	F	X
N	R	K	H	A	S	S	I	M	I	L	A	T	E	X	T	E	C	S	F	O	F	F	R	H

1-6: All hail the Borg.
7-14: Resistance is futile.
14-20: The future is bright ahead of us!

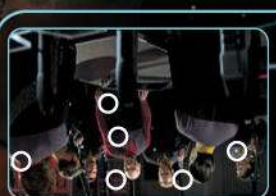
To Boldly Quote

– "It's a *[primitive]* culture. I'm just trying to blend in."
– "It *[unites]* humanity in a way no one ever thought possible when they realize they're not *[alone]* in the universe."
– "Plenty of *[letters]* left in the *[alphabet]*."

Wordsearch



Spock the Difference



SPOCK THE DIFFERENCE

(X6 DIFFERENCES)

THE BORG HAVE CHANGED THE PAST AND NOW THIS IMAGE IS ALL SORTS OF WRONG. FIND THE ANACHRONISMS AND HELP US OUT!

TO BOLDLY QUOTE

IT'S LIKE THE WORDS HAVE BEEN STOLEN FROM OUR TIMELINE. BUT YOU REMEMBER THEM, RIGHT?

"IT'S A _____ CULTURE. I'M JUST TRYING TO BLEND IN."

"PLENTY OF _____ LEFT IN THE _____."

"IT_____ HUMANITY IN A WAY NO ONE EVER THOUGHT POSSIBLE WHEN THEY REALIZE THEY'RE NOT _____ IN THE UNIVERSE."

THE WARPED FACTOR

Temporal Tantrums!
(or How To Avoid Pranging the Prime Timeline)

by Coop

Captains Log:
New Year's Eve, 2200.

The Enterprise has traveled ***back in time*** to investigate and prevent a ***temporal schism*** that could destroy the entire Universe...

Hi there. I'm from the future. The name's Kirk. James T. Kirk.
Funny. My *boyfriend* just proposed and his name is Kirk, too! *Tiberius* Kirk. Any relation?

...Grandma?!
Spock warned me about the *Grandfather Paradox*, but this is ridiculous!
Still, you're *much* more handsome, and I haven't said *yes* yet, so...
Scotty, *emergency beam-out*, or the Universe is *toast!*

STAR TREK™ EXPLORER

Next Issue

Issue #12
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Top Ten *Star Trek* Moments
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New stories from *Star Trek:* The Original Series – and more!
Exclusive Interviews!
Star Trek cast and crew, including *Star Trek: Lower Decks* creator Mike McMahan
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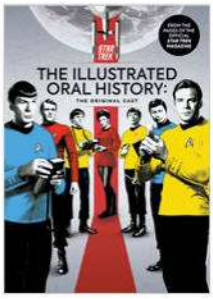

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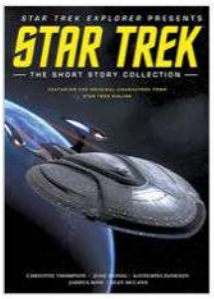

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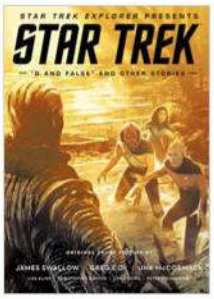

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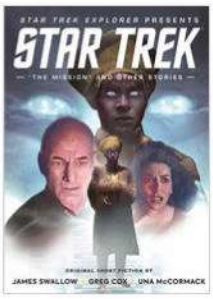

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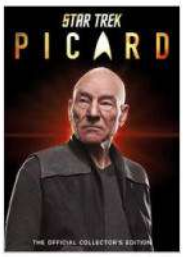

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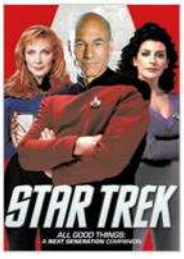

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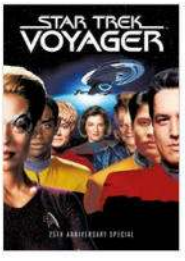

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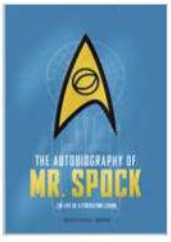

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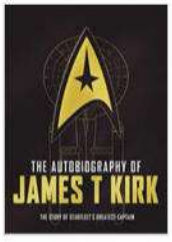

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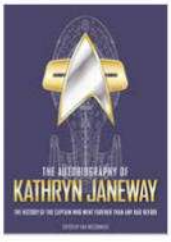

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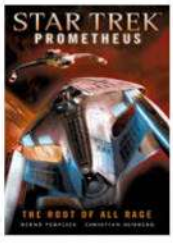

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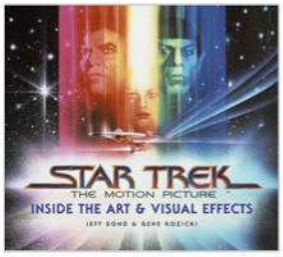

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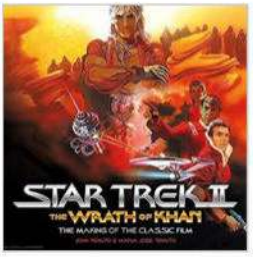

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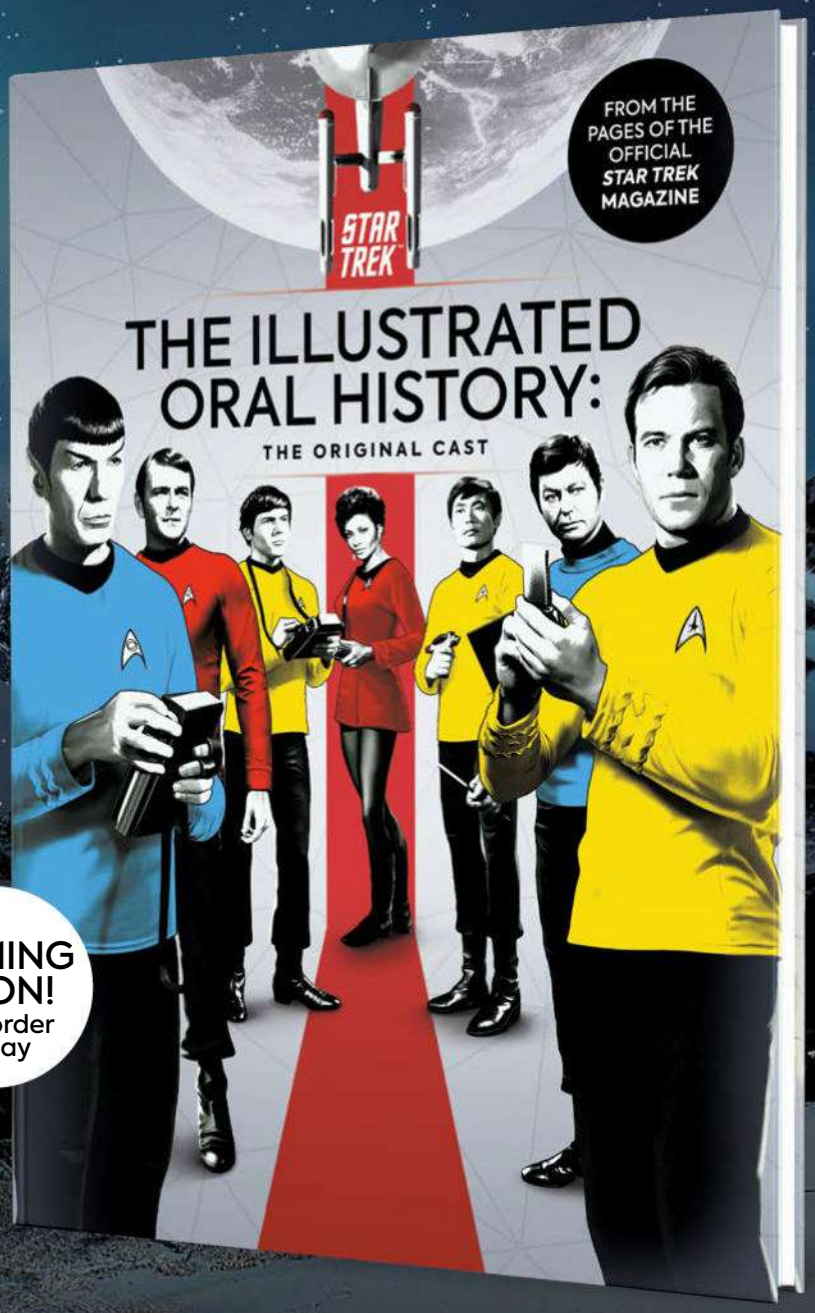
THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST



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STAR TREK EXPLORER

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STAR TREK: THE ANIMATED SERIES

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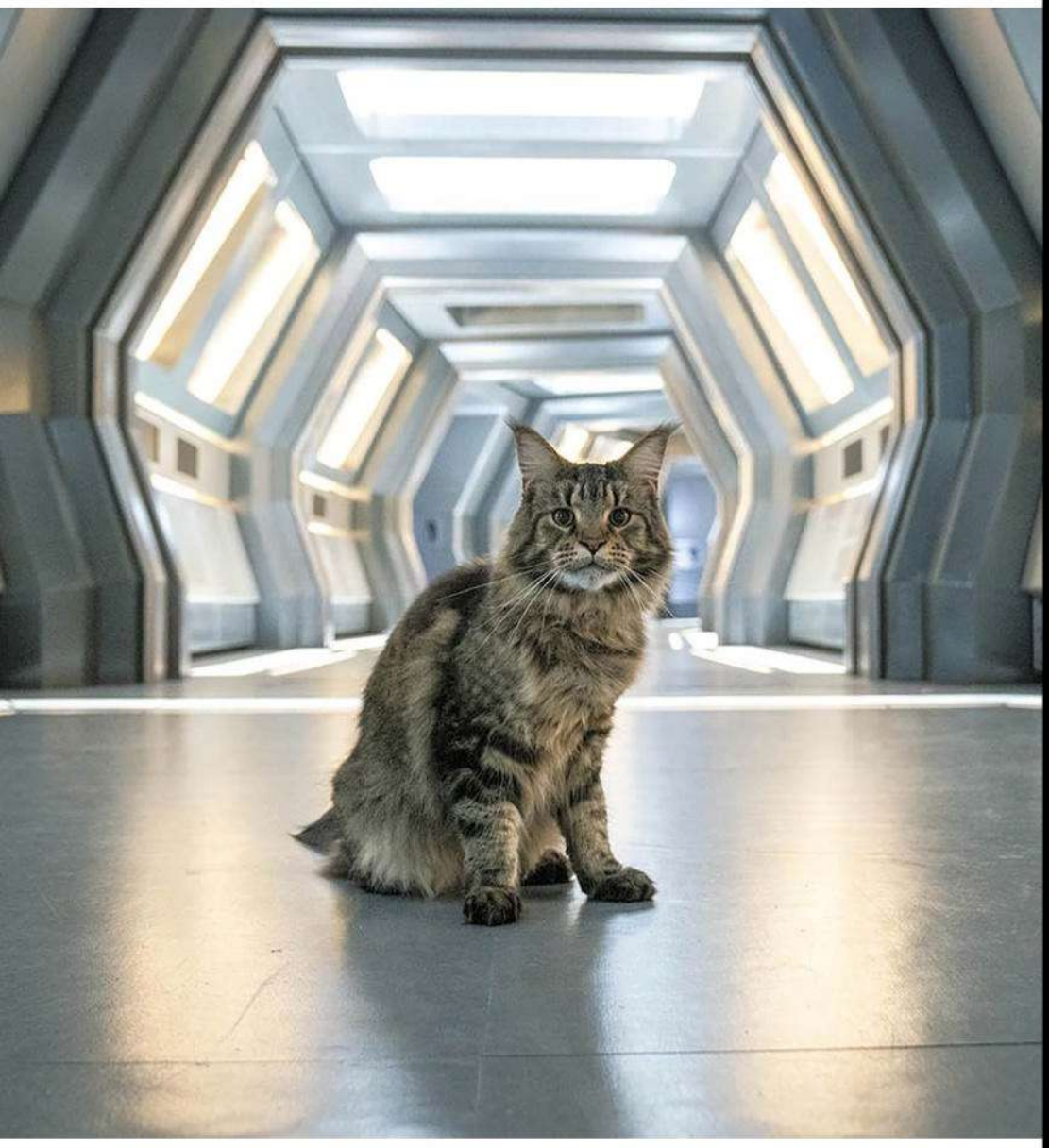
Captain's Log



Who's the best cat in *Star Trek*? Grudge, Spot – or Chester? (Wait, you don't remember Chester, first seen in "Honor Among Thieves"? Shame on you!). Well, in this special subscriber supplement of *Star Trek Explorer*, we hope to offer you all you need to know to answer that question!

It's a bit of fun of course, brought to you alongside a tribute to one of *Star Trek*'s original producers, Gene L. Coon, and two exclusive new short stories. Our first features two incompetent Ferengi thieves, in "Attempted Break-In" by Keith R.A. DeCandido. The second stars M'ress from *Star Trek: The Animated Series*, by Rich Handley, titled, appropriately, "Cat and Mouse"…

Enjoy!

John Freeman
Editor

STAR TREK EXPLORER

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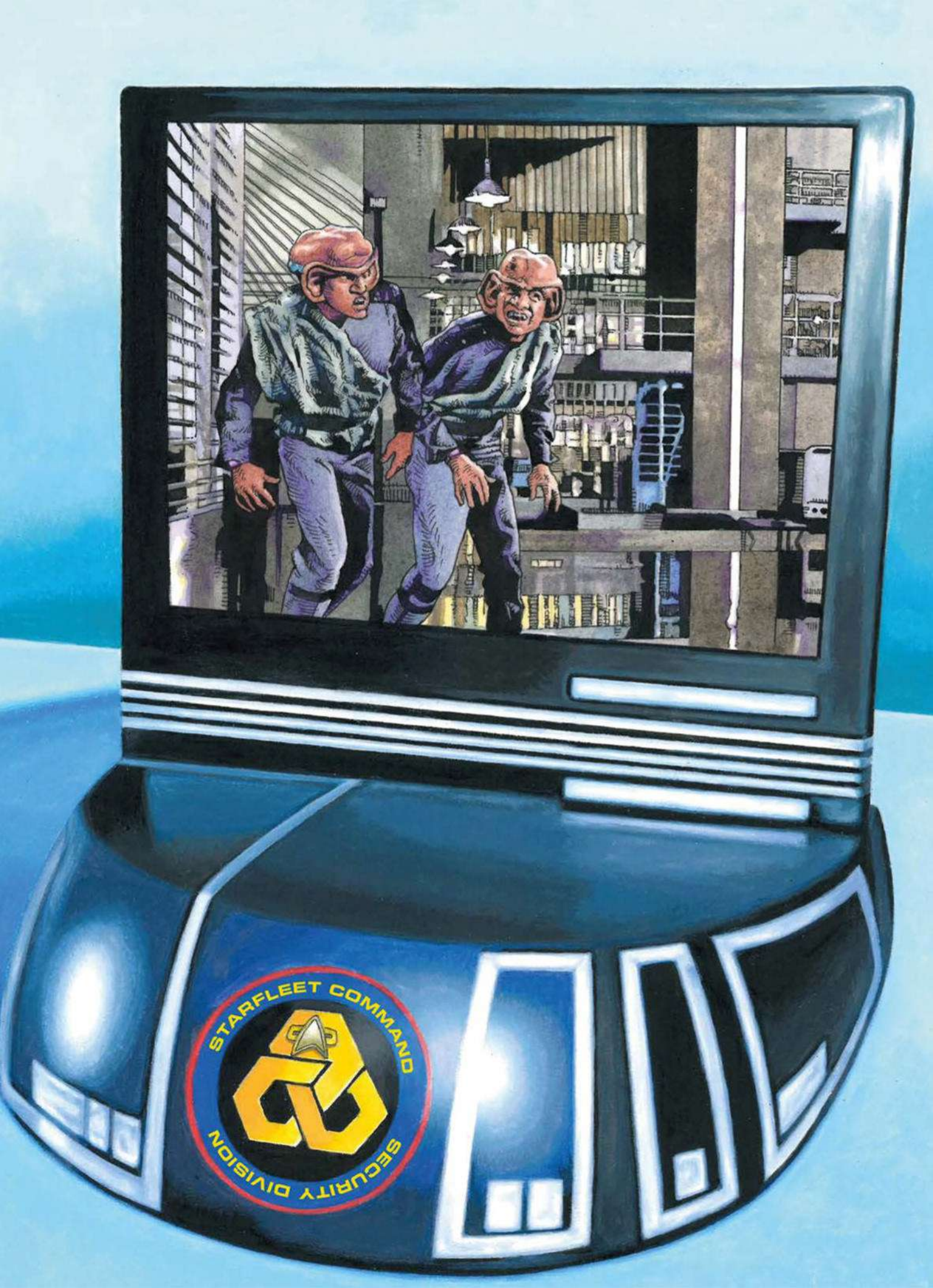

STARFLEET COMMAND
SECURITY DIVISION

EXCLUSIVE FICTION

Attempted Break-In

STORY: KEITH R.A. DECANDIDO
ART: ANDY WALKER

"When the new world economy took shape in the late twenty-second century, and money went the way of the dinosaur, Fort Knox was turned into a museum."
"And no one ever managed to break into that facility, right?"
"Well, a couple of Ferengi tried about ten years ago..."

– Ensign Tom Paris and Captain Kathryn Janeway, *Star Trek: Voyager*, "Dark Frontier"

The two Ferengi were hidden behind a tree that was within sight of the human fort. According to the database that they'd downloaded when they… *acquired* the T-9 energy converter from Gamma Tauri IV, this fort on Earth was a storage house for gold.

Letek looked at Kayron. "Are you *sure* these suits will work?"

"I wish you would stop asking that," Kayron said with a sigh as he made the final adjustments to the Zemien RMN-5 Cloaking Suits they both wore. "As I have told you many times, Elgrak has *never* let me down."

"There is always a first time," Letek muttered.

"You worry about nothing, Letek."

"I always worry about risk – and *don't* quote the Sixty-second Rule to me!"

Kayron had opened his mouth, but shut it at Letek's words, for which Letek was grateful. Kayron was always quoting the Rules of Acquisition at him, and he was well and truly sick of it. And while Kayron and the Rule he almost quoted were accurate – the profit was greater on the riskier road – that road had gotten *incredibly* risky ever since they left DaiMon Tarr's ship and struck out on their own.

Not that staying with Tarr was an option, after the Ferengi Commerce Authority sanctioned him for the disastrous confrontation with the *Enterprise* on Delphi Ardu IV. Once you got on the FCA's sensors, you were poison.

Straightening, Kayron said, "The suits are calibrated."

"Activate."

To Letek's eyes, the grassy field around the human fort turned an odd shade of orange. Kayron had warned him that the masking field each Zemien generated would create odd optical effects.

"Let's go." They walked casually across the field. The fort was surrounded by a huge clearing, and it took several minutes to walk across it, out in the open, toward the front door. It was, at least, late at night.

He looked over at Kayron – so long as both of them were wearing activated suits, they could see each other. His subordinate was staring at the display on his wrist. "No sensor alarms have gone off. I *told* you Elgrak was reliable! This will work!"

"We've yet to even reach the *door*, Kayron. I will celebrate when we are back on our ship with a cargo hold full of gold, and not a moment before."

Kayron, very sensibly, said nothing.

They reached the front door. This part was all Letek, as he'd spent his entire life learning how to open doors that couldn't be opened. He still remembered with pride the first time he'd broken into a vault under the tutelage of his mentor, Lycus. Though he took even more pride in the time he'd ended his apprenticeship by breaking into Lycus's personal vault and robbing him of all his latinum.

"NO SENSOR ALARMS HAVE GONE OFF. I TOLD YOU ELGRAK WAS RELIABLE! THIS WILL WORK!"

As expected, the main door had a standard maglock. Letek had been breaking into maglocks since he was a child.

The trick was to do it in such a way that nobody would detect the door being opened. That was why Letek had specifically wanted the Zemiens. Most camouflage suits on the market used miniature cloaking devices, which required *tremendous* amounts of power. Half the time, they were still detectable on sensors just from the power output; the other half, they burned out.

But the Zemiens didn't cloak the user, but instead created a false image that worked on the visible spectrum as well as standard sensors. And Letek now expanded the masking field of his suit to also cover the huge metal double doors. While before it projected an image of everything around Letek except for Letek himself, now it additionally showed a closed door.

Using his trusted MagBreaker 9 – *so* much better than the MagBreaker 8, which almost got him arrested on Cardassia IV last year – he got the right-side door open.

Kayron was watching the display on his wrist. "Sensors are still reading the door as closed."

"Excellent." Letek walked in, Kayron following. He closed the big door, re-locked it, then retracted the masking field. "Let's get to the gold."

* * *

"Hey, partner," Agent Hiro Kanegawa said to Agent Adeola Okoro as he entered the monitoring room in the United Earth Security Complex on UES Orbital Station 7. "What's happening?"

"A pair of aliens are attempting to break into Fort Knox."

"Very funny. So another quiet night, huh?"

Pointing at one of the security monitors, Okoro said, "I am serious."

Kanegawa following her finger to the monitor in question. It was a sensor reading of two indistinct figures, humanoid, albeit with giant ears.

"That's – a weird reading. Is it a glitch?"

"No, it appears to be a type of masking technology. The new sensors read them, though they are having difficulty obtaining a complete scan. I've *no* idea how they got through the door. Sensors indicate that the lock was never tampered with."

"Why didn't the alarm go off?"

"It started to, but I stopped it."

Kanegawa regarded her with extreme skepticism. "Why? We gotta stop them!"

"I wish to see how far they go. They have already penetrated far deeper into the fort than any previous thief. I wish to test our security measures."

"Yeah, okay." Kanegawa sat down in the chair next to Okoro. "Any read on what species?"

Okoro shook her head. "Indeterminate, due to the masking field. The computer believes they might be Dopterians."

"Ears are way too big to be Dopterians – these two have the biggest lobes I've seen this side of Tiburon…"

"They are approaching the force field."

Kanegawa grinned. "Okay, that'll definitely stop them."

Shooting him a look, Okoro said, "Hardly. They were able to bypass a modern maglock. The force field is a design that is almost a hundred years old. It is unlikely they will have trouble with it."

"I guess we'll find out in a minute."

"Indeed."

* * *

Letek smiled as he used an energy scrambler of his own design to disrupt the force field. That got them to the vault itself, which was protected by a thick door.

He asked Kayron, "Is this another maglock?"

"I'm – I'm not sure?"

"How can you not be sure?"

Kayron just held up his wrist. Letek saw that the readout had the frustrating word INCONCLUSIVE.

He then looked at the door itself. It had no features, not even a handle or a dial that would indicate a combination.

"Scan the door itself – what is it made of?"

Kayron tapped commands into his wrist unit. "An alloy of rodinium and duranium."

"And what is the door's weight?"

At first, Kayron just stared at Letek in confusion. But then he took the reading, and his mouth fell open. "One million kilograms!"

"Check the surrounding walls."

Letting out a low moan, Kayron said, "The same!"

Letek threw his head back and laughed. "Oh, well played, humans! You could not find a lock, Kayron, because there *is* no lock! The door is too heavy to be opened. A rodinium-duranium alloy is strong enough to withstand multiple photon torpedo explosions or a phaser or disruptor barrage."

"So how do we get in?"

"Let me think…"

* * *

Kanegawa smiled. "Okay, we've adjusted sensors to compensate for the masking field."

He transferred the new images to the screen in front of him and Okoro.

She frowned. "I do not recognize that species. Though they are assuredly *not* Dopterian."

"Hang on a second." Kanegawa went through the files in his computer terminal. "There." He called up a recent Starfleet bulletin. "A Starfleet vessel recently made visual contact with the Ferengi, finally." The image in the bulletin, which came from the communications log of the newly commissioned *U.S.S. Enterprise*, matched the general description of their two would-be thieves.

"EARS ARE WAY TOO BIG TO BE DOPTERIANS – THESE TWO HAVE THE BIGGEST LOBES I'VE SEEN THIS SIDE OF TIBURON…"

"I suppose it should not be a surprise that the Ferengi are attempting to break into Fort Knox."

"Can we stop them now?"

"Wait," Okoro said with a small smile. "They have been standing in front of the door for several seconds. I wish to see how they plan to penetrate the interior vault."

* * *

Letek went through the inventory of their supplies in his head: lockpicks, scrambler, MagBreaker 9, Zemien suits, energy whips, disruptor pistols, transporter enhancers…

"That's it!" He turned to Kayron. "Can you scan inside the vault?"

"From here? Yes. I'm detecting fifty-two tons of gold." Kayron was practically drooling.

"Excellent. That means the scattering field is only on the outer perimeter of the fort! The vault itself only has the door and walls to protect it. Which means the transporter enhancers we brought will affect the interior of the vault as well as this hallway. We can beam the gold to the ship from here!"

"Brilliant!" Kayron cried out.

That was when the alarm went off and a green gas started to fill the air.

Letek reached for his energy whip even as his vision started to swim and his brain started to fog from the gas. The whip wouldn't activate.

Looking over at Kayron, he saw that his fellow Ferengi no longer had the orange tinge. Glancing down at his Zemien, he saw that it, too, had gone inactive. They could be seen and heard now!

Letek tried to pull out the transporter enhancer so he could beam back to the ship, but he fell unconscious before he could even wrap his fingers around it…

* * *

Kanegawa and Okoro walked into the holding area. The two Ferengi in custody, who had been stripped of their cloaking suits and all their paraphernalia, sat in adjoining cells.

"Gotta give you credit," Kanegawa said without preamble, "you two did pretty well."

"If I had thought of using the transporter enhancers sooner," one Ferengi said, "we would have gotten away with it."

Shaking her head, Okoro said, "I am afraid that is incorrect. We detected you the moment you walked onto the field outside the fort."

The Ferengi's face seemed to completely droop, his eyes widening, his jaw falling open. "How can that be?"

"We were curious as to how far you could go," Okoro said.

Kanegawa added, "We'd *love* to know how you got through the maglock."

The other Ferengi said, "You saw through the Zemien?"

Okoro asked, "You mean the suits you wore?" At the Ferengi's nod, she said, "Only partially at first. We had to make sensor adjustments."

"And," Kanegawa said, "you showed a few holes in our security. Now we can adjust sensors for more state-of-the-art cloaking technology, and we'll make sure to put a second scattering field on the inner vault."

"Also, they will *finally* upgrade the force fields," Okoro said with a grin.

"So thanks – because of you two, Fort Knox will be even harder to break into."

The first Ferengi leaned forward as close as he could to the force field that kept him inside. "Since we performed this *valuable* service, might we be compensated for it?"

"Yeah, we're the Federation," Kanegawa said. "We don't do money. That gold you were after is a literal museum piece."

"Currency is not the only currency," the Ferengi said. "Rule of Acquisition Sixty-nine. What about paying us with a commuted sentence?"

Kanegawa chuckled. "Nice try." With that, he and Okoro turned to leave.

As the doors opened to let them out of the holding area, the first Ferengi said to the second one, "Of *all the times* for Elgrak to finally let you down, it just *had* to be this one?"

GENE L. COON

REMEMBERING THE UNSUNG HERO OF *STAR TREK*

This tribute was first published in *Star Trek Magazine* 124. Contributors Robert H. Justman and DC Fontana have since also passed, in 2008 and 2019 respectively

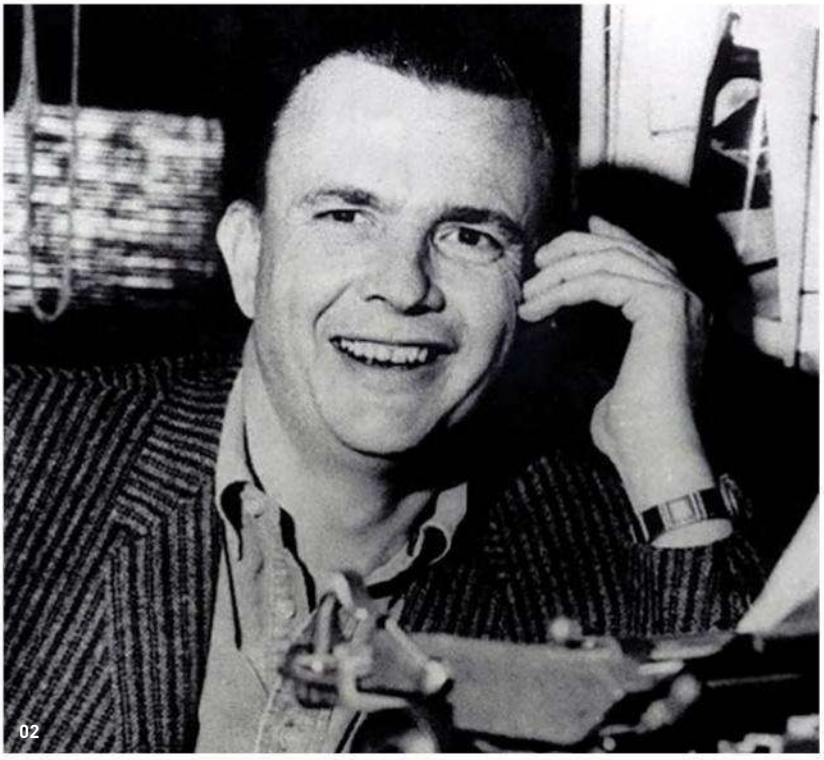
WORDS: JOE NAZZARO

***Star Trek* Legend, writer and producer Gene L. Coon's produced the first season of the series from "Miri" to "Operation – Annihilate!" and the second season from "Catspaw" to "A Private Little War", earning him a 1967 Emmy Award nomination. His creations include the Klingons and the Organian Peace Treaty, Khan Noonien Singh, Zefram Cochrane, the advancement and the definition of the Prime Directive and the official naming of both the United Federation of Planets and Starfleet Command… not to mention the game, *Fizzbin*, made up on the spot by Captain James T. Kirk, during the *Star Trek* episode "A Piece of the Action". Suffice to say, his contribution to the show's mythology was, and remains, integral to its success...**

In David Gerrold's 1973 book, *The Trouble with Tribbles,* the then-fledgling television writer remembers his first meeting with *Star Trek* producer Gene L. Coon to discuss a possible assignment for the series. "Needless to say," he recounts, "I felt like Dorothy being ushered into the presence of the Wizard of Oz. That Gene Coon was on a twenty-foot throne, surrounded by pillars of lightning and thunder didn't help much either." And looking back, the awestruck Gerrold doesn't recall his potential boss's first words to him either. "I was too awed by the effect of seeing them materialize in puffs of flame," he quips.

Exaggeration? Almost certainly, based on the fact that no records exist of any lightning/thunder-based thrones were being used at the former Desilu Studios in the mid-sixties, but Gerrold's tongue-in-cheek anecdote only helps to demonstrate the high regard (and in the case of young writers, a healthy dose of fear) that people felt for the late producer. "He was an ever-fertile source of story ideas and 'the fastest typewriter in the West," recalls associate producer Robert Justman in his 1996 memoir, *Inside Star Trek: The Real Story*, written with former production executive Herb Solow. "Gene Coon was certainly one of the more inventive people on the show," adds veteran writer D.C. Fontana, who contributed a number of scripts to the original series. "He had a great sense of humour, and was always willing to try something or let somebody else try something."

When the definitive history of *Star Trek:* The Original Series is finally told, there is no doubt that Gene Coon's contributions will play a vital role. In addition to writing or rewriting numerous episodes over the show's three-season history, he was also responsible for a number of elements that became part of *Star Trek* mythology, from the Horta and Gorn, to the villainous Klingons. If there is one reason that Coon's influence is often overlooked, it may be that he died more than three decades ago, long before *Star Trek* was a bona-fide international sci-fi phenomenon. "Sadly, he died quite young," notes Fontana, "and didn't get to reap the rewards of people realizing that he made an enormous contribution."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Born January 7th 1924, Gene L. Coon had already lived a fascinating life long before he became a successful television writer. A former World War Two veteran and Korean War combat radio correspondent, his military experiences provided the backdrop for novels such as *Meanwhile, Back at the Front* and *The Wrong End of the Stick*. By the early 1950s, he found himself working in television, proving equally adept in everything from westerns to police dramas. For a decade and a half, he churned out scripts for an impressive number of programmes, including *Dragnet*, *Wagon Train*, *Man in the Shadow*, *Zorro*, *Maverick*, *Rawhide*, *Bonanza*, *Mr. Lucky*, *The Rebel*, *Acapulco*, *McHale's Navy*, *The Raiders*, *The Killers*, *The Chrysler Theatre*, *Laredo* and *The Wild, Wild West* to name just a partial list of credits. Within a relatively short period of time, Coon had established himself as fast and dependable, both of which were important qualities for any successful TV professional. "He was a very fast writer," recalls Fontana. "Once he knew what the story was, he could write very quickly. He worked very intensely, and I think his scripts were always very good and very solid. On *Star Trek*, he'd arrive at 9am and leave at 6pm, but in-between, he was always writing and it was very intense."

Coon had been working as a writer/producer on the CBS western *The Wild, Wild West* when *Star Trek* began looking for a "writing machine" to work with series creator Gene Roddenberry. It was the summer of 1966, not long before season one began airing, and the new arrival made a big difference in terms of workload.

"Although his title was 'Producer,' Coon knew he was hired to write and write he did," recalls Justman in *Inside Star Trek*. "Coon churned out page after page of shootable and exciting scripts, while chain-smoking his way through pack after pack of Sherman Cigarillos."

Justman still remembers his first introduction to Coon, which took place in a Desilu corridor. "The executives at that time," he explains, "were Gene Roddenberry, yours truly and John D.F. Black, and John had either left or was going to leave shortly, so we very much needed somebody in story. I had never met Gene Coon before and was unaware of what he had done previously, but when I first saw him walking towards me down the hallway of E Building, I knew it must be him even though he didn't look at all how he turned out to be. To me, he looked like the banker who forecloses on a young person's mortgage: very cold and dry and not very fun-filled, all of which goes to show you that first impressions are often totally incorrect. It didn't take long for Gene's personality to emerge. He understood the concept of *Star Trek*, and the more I worked with him, the better I liked him, both personally as someone that was after the same things that Gene Roddenberry and I were after, and also because he was a very likable fellow, not at all like I thought when I first saw him."

Fontana, who was working as Roddenberry's production secretary at the time, has a slightly different first impression of Coon. "I liked him," she recalls. "He was a very genial man (no pun intended), always pleasant, who liked to smile and laugh a lot. My feeling was that you got to know him right away, in the sense that he didn't shut any doors on you. He was always open and friendly, and as producer, he didn't look down at the staff at all. He was one of us."

With production on *Star Trek*'s first season well underway by the time he joined, one of Coon's biggest responsibilities was to make sure that several workable scripts were making their way through the pipeline. Unfortunately, as Herb Solow relates in *Inside Star Trek*, when several writers didn't deliver as promised, the producers suddenly found themselves running out of scripts. Coon offered to leave the office early on a Friday, lock himself in a room for the weekend and emerge on Monday morning with a new script. On the following Monday, he arrived in the office with script in hand, which was quickly distributed for network and legal approval. "But suddenly the thrill was gone," Solow remembers. "Coon, an ardent reader of science fiction since he was a child, in his haste to create a story, had inadvertently based part of his script on a short story that had been written by Fredric Brown."

Coon was horrified that he had unknowingly used part of Brown's story "Arena", but instead of scrapping the script, the producers decided to contact the author directly. "We went ahead and had the studio purchase the right to use his material," continues Justman, "and he was flattered and pleased, and we were happy to be able to use it. How it all occurred one never really knows, but it was certainly done without any attempt to piggyback somebody else's work onto his. If the author had said he didn't want it to happen, we would have junked it."

Justman remembers another incident, in which Coon was in the middle of writing "Devil in the Dark," when stuntman/performer Janos Prohaska arrived at the studio with a new alien costume he wanted to "demonstrate."

"Janos came in with this creature that was to become the Horta, so we went outside to see it. Gene had no idea what this creature was supposed to look like, except that it was supposed to look ominous and it was protecting its young, so I brought Gene Coon out to the studio street, and Janos moved the creature around while inside it. At the end of the demonstration, he reared up a little bit, depositing a large plastic ball as an egg, and when Gene saw that, he laughed so hard that he almost choked to death, and ran back to his office where he incorporated the creature into his script."

"ONCE HE KNEW WHAT THE STORY WAS, HE COULD WRITE VERY QUICKLY. HE WORKED VERY INTENSELY, AND I THINK HIS SCRIPTS WERE ALWAYS VERY GOOD AND VERY SOLID."

DC FONTANA

Coon's own sense of humour was highly developed, if somewhat subtle on occasion. Fontana remembers the writer playing a joke on director Marc Daniels during production of "Who Mourns for Adonais", on which they had just done a rewrite during season two. "Marc went out of the office to go to the men's room or something like that, and Gene said, 'Let's do this...' and told me what it was. When Marc came back, we said, 'Marc, this last line, "Let's head for Starbase 21," we can't have that!' He asked what was wrong, and we said, 'Starbase 21 isn't anywhere near there!' You had to be a Trekker to understand that one, but we knew our universe so well that we could pull something like that, and of course Marc burst out laughing and we left the line alone."

The list of characters and concepts that Coon added to *Star Trek* is considerable, but that wasn't necessarily apparent at the time. Take the Klingons, for example. "We didn't plan for them to become part of the fabric of the series," claims Justman, "and it didn't happen at first, but they were good villains. A lot of these things didn't enter my consciousness at the time, but looking back on it now, I can see how unerring Gene's instincts were."

"We originally bought the Klingons in for one episode," adds Fontana. "It became very clear that the Romulans were hard to do, because we had all the problems with the ears. In 'Balance of Terror,' we were able to cover the ears with helmets and stuff like that, but for leading characters, you had more sets of ears and eyebrows, and that was a little harder to do than the Klingons, who were easier. So they developed into being the heavies we could go to when we needed to, but at the time, it was purely a matter of makeup consideration: how long are we going to put these guys in the makeup trailer when we have to have them on stage? The Klingons were just easier to do." Justman is quick to point out, by the way, that this is obviously before the makeup-intensive Klingons of the *Star Trek* films and *Star Trek: The Next Generation*.

01 *Star Trek:* The Original Series, season 1 "Arena"

02 Gene L. Coon

03 *Star Trek:* The Original Series, season 1 "Errand of Mercy"

04 *Star Trek:* The Original Series, season 3 "Spectre of the Gun"

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GENE L. COON

STAR TREK WRITER CREDITS

SEASON ONE
"Arena"
"Space Seed"
"A Taste of Armageddon"
"The Devil in the Dark"
"Errand of Mercy"

SEASON TWO
"The Apple"
"Metamorphosis"
"A Piece of the Action"
"Bread and Circuses"

SEASON THREE
Writing as Lee Cronin
"Spock's Brain"
"Spectre of the Gun"
"Wink of an Eye"
"Let That Be Your Last Battlefield"

Coon left *Star Trek* in September of 1967, but he continued to write scripts for the series under the pseudonym of Lee Cronin. Other credits included *It Takes a Thief*, *Journey to Shiloh*, *Nichols*, *The Sixth Sense*, *The Streets of San Francisco* and *Kung Fu*. In 1973, he was working on *The Questor Tapes*, which re-teamed him with Gene Roddenberry for the last time when the Sherman cigarillos that had been his constant companion, finally cut short his writing career. Coon died of lung cancer on 8th July that year.

Having added so much to the mythology of *Star Trek*, it's a bit difficult to understand why Gene Coon's contributions to the series are sometimes overlooked. "I think part of it is that he's not around to talk to conventions and doing interviews and so on," reflects Fontana. "Because he's not here, his presence is no longer felt, but if you look at the number of scripts that he wrote, I think he wrote ten or twelve *Star Trek* episodes, and I did ten, so he beat me, and I was there a little longer than he was!

"I think Gene put his mark on the show just by his humour. The characters developed more of a sense of humour, because Gene Coon was there, and if you look at his episodes, you'll find that most of them are outstanding. A few, people don't like; he wrote 'Spock's Brain' (under the name Lee Cronin), which is usually reviled, but it was one of those episodes where he was actually having fun. He was jerking everybody's chain, and people took it seriously. Gene was really a tough guy, but he had that saving sense of humour, and he was also a very giving kind of guy."

"I don't think Gene *has* been overlooked," counters Justman. "We're talking about him now, and he's certainly known to the world of *Star Trek* fans. I think his contributions were massive, and he certainly helped make the show what it was. He also understood almost instinctively what Gene Roddenberry's view of the future would be, and could write *Star Trek* better than anyone else other than Roddenberry, so that's pretty good to say the least."

Gene L. Coon, January 7, 1924 – July 8, 1973 | The University of Wyoming's American Heritage Center holds an archive of Gene L. Coon's papers, although there's little relating to Star Trek in their files

The Trouble with Tribbles

One of the true *Star Trek* success stories was David Gerrold, a 22-year-old screenwriter who had been invited by Gene Coon to come in and pitch potential story ideas for the series. As Gerrold recalls, he spent three months putting together five different premises, including a whimsical story about some ultra-prolific creatures called 'Fuzzies'.

"I wasn't exactly sure how to tell it," he chronicles, in his behind-the-scenes memoir, *The Trouble with Tribbles*. "The premise wasn't very well drawn. It may have been the worst written of the five – but it was the one that sold."

To Gerrold's surprise, Coon was not only intrigued by the premise of "The Fuzzies," which eventually became "The Trouble with Tribbles", but he also took the young writer under his wing, allowing him to take the story from outline to script. It was a privilege rarely accorded in the high-pressure world of series television. "At the very beginning of the show," he happily relates, "where the credits come on, where it says 'Written by,' there is only one name on the screen."

"I think David was sort of unique in that way," recalls D.C. Fontana, "because the story came in as a treatment submitted through his agent, I thought it was a fun concept, and we should assign a writer with some credits to it. But Gene Coon said, 'No, let's let him take a shot at it' so David ultimately delivered a very fine script, and he wrote it himself. Whatever notes and comments Gene Coon made to him, he then incorporated, so Gene did not do any writing on the script, nor did I for that matter. I think the only changes that were done on staff were a few minor points needed for production purposes."

Coon's Legacy

For many of the people who worked with Gene Coon on *Star Trek*, his influence was strongly felt while he was on the series, and long after he had departed. "For both Gene Coon and Gene Roddenberry," notes Bob Justman, "their major function was not necessarily to write original scripts, although they both did. Their job was to ride herd on the writers that we had corralled and get something wondrous out of them, which seldom happened, because it was a difficult show to write. You had to have an interest and knowledge not only of the world of SF but also the way Gene Roddenberry predicated the future. That's a tough call.

"Gene Coon was so skilled and enthusiastic that he would sit there typing with a cigarette between his lips, the smoke curling in front of his nose, just jamming out ideas, the richness of which never ceased to make me happy."

D.C. Fontana has no difficulty recalling some of the lessons she learned from working with Coon. "I think being a good, fast writer was a very strong asset to offer anybody who's hiring you," she elaborates, "so I worked on getting down my material faster, and I'm still able to do a script very quickly if I have to, and sometimes you do. In order to write faster, it's a matter of using your time best, so I took that to heart. I teach at the American Film Institute and what I tell them is, being a fast writer is a very valuable asset. If you become known as a good, fast writer, it is great for your reputation. Some people ponder over every word, while others can put down their thoughts very quickly and produce a solid first draft. After that, it's all rewrite; the toning of it, making it better and sharper, trimming the fat; that sort of thing, but one of the things I learned was that a good, solid fast first draft is extremely valuable."

"GENE COON HAD MORE TO DO WITH THE INFUSION OF LIFE INTO STAR TREK THAN ANY OTHER SINGLE PERSON..."

WILLIAM SHATNER, IN 1991

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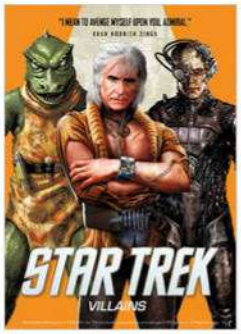
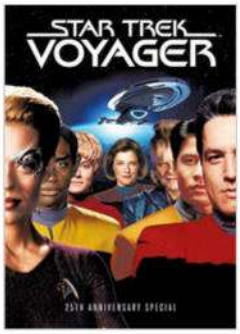


***Star Trek* Villains**



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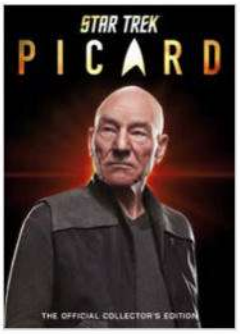

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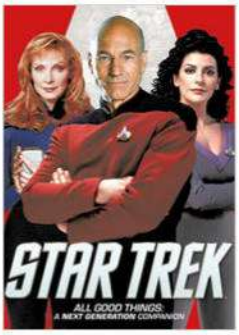

***Star Trek:* All Good Things**

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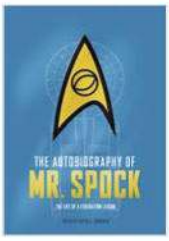
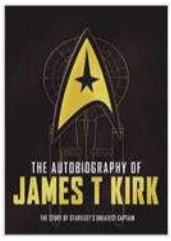


The Autobiography of Mr. Spock



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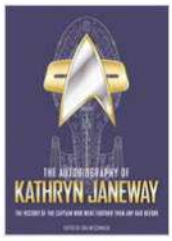
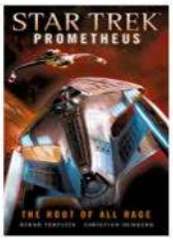


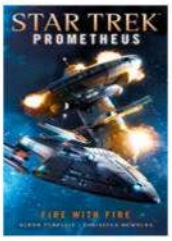
The Autobiography of Kathryn Janeway

The Autobiography of Jean-Luc Picard

***Star Trek Prometheus:* In the Heart of Chaos**

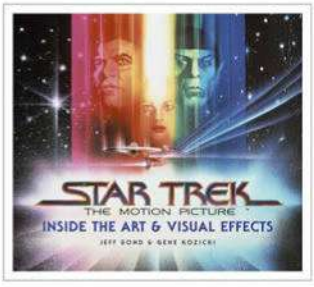


***Star Trek Prometheus:* The Root of all Rage**



***Star Trek Prometheus:* Fire With Fire**

ART BOOKS



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THE STAR TREK CAT CONSPIRACY!

PAUL TRAVERS THINKS OUR FELINE FRIENDS ARE INTENT ON TAKING OVER STAR TREK, AND HE'S GOT SOME PRETTY CONVINCING EVIDENCE...

You really have to feel sorry for dog owners who are fans of *Star Trek*. Aside from Livingston, Captain Jean Luc-Picard's lionfish, of the six recurring pets that have appeared to date in various shows, canines have definitely been outnumbered by cats. When you add up the many guest star felines and cameos, too, is it any wonder you might start thinking there's something odd going on? Something almost... sinister?

Taking into account, also, that two memorable species, the Caitian and the Kzinti, both first seen in *Star Trek: The Animated Series*, have feline attributes, you'll have to forgive me for thinking that somehow, someone, initiated a conspiracy to put cats center stage in our favorite TV show... and it doesn't seem to show any sign of slowing down.

Perhaps it's all down to the onscreen success of the very first *Star Trek* cats, mere guest stars in The Original Series – Sylvia, in "Catspaw", and Isis in "Assignment Earth"? Did they sink their claws into the franchise even then, paving the way for Spot, owned by Data in *Star Trek: The Next Generation*, Chester, adopted by the O'Briens in *Star Trek: Deep Space Nine*, and, more recently, Grudge, first seen in the *Star Trek: Discovery* episode "That Hope is You, Part 1", owned by Cleveland Booker? Did poor Porthos, of *Star Trek: Enterprise* fame, or Number One, Picard's pit bull, seen in *Star Trek: Picard*, really have a chance up against such competition?

And that's before we start piecing together a list of other feline guest stars, such as Casper, first seen in *Star Trek: Deep Space Nine*'s "Honor Among Thieves", and Neelix, first seen in *Star Trek: Voyager*'s "Pathfinder", owned by Lieutenant Barclay.

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All credits to *Star Trek*, though – you could argue there weren't many cats in science fiction TV or film until those furry felines started showing up in The Original Series, albeit the first, Isis, an early shapeshifter. If *Star Trek* producer Ron Moore is to be believed, they've sometimes been ruthless in maintaining their dominance, too. After all, he did once suggest that Spot ate Livingston after the *U.S.S. Enterprise* NCC-1701-D crashed, in *Star Trek Generations*, although later assuring us that the lionfish was safe and well in a Starfleet Pet Retirement Home. It's perhaps the only time this cat conspiracy has shown its true bite. After all, there might have been a fish tank in Picard's Ready Room in *Star Trek: First Contact*, but did we ever actually see the fish living in it? More food for thought?

Once we'd seen M'Ress in *The Animated Series*, and Spot gained love and attention for his antics in *The Next Generation*, I think it's safe to say cats were, and remain, in the ascendant, in all their forms, in *Star Trek*. Grudge, the wonderful Maine Coon, the creation of writer and producer Jenny Lumet, a star on screen and social media, is simply the latest to cement their dominance – for now, anyway.

(On StarTrek.com, Lumet revealed she based Grudge on a Pekingese dog, Nelly, that belonged to her grandmother, Lena Horne. Horne used to keep Nelly, who "never did anything." in the sleeve of her kimono. Yes, a dog – but a cat got the part. You see why I'm suspicious?)

So, whether your favorite cat from *Star Trek* is Sylvia, Spot, Chester, or Grudge, or one those unnamed, seen briefly down the years, and there have been a lot of them… Remember, that anti-time future in "All Good Things", where Data had amassed a diverse collection of cats while a professor at Cambridge University, is *just* what they're planning. Be prepared!

Oh, and make sure your lionfish are secure.

Some illustrations in this feature are from Star Trek Cats*, published by Chronicle Books in 2017, the work of scientific illustrator Jenny Parks, who also happens to be a self-confessed "shameless nerd and cat lover"*

01 *Star Trek: Discovery's* Grudge

02 *Star Trek: Discovery's* Book with Grudge

03-06 Illustrations by Jenny Parks from *Star Trek Cats* 2017

02

CAT CAMEOS AND FELINE FURIES

CATSPAW

In The Original Series episode "Catspaw", Captain Kirk and crew are terrorized by shape-changers, one occasionally changing into a black cat – of more than one size!

ASSIGNMENT EARTH

Isis, friend of Gary Seven, is either a feline that can change into a woman (or, perhaps, other forms), or a woman who can change into a cat. We never know, and Captain Kirk might never want to, for one.

CAITIANS

Long-standing members of the United Federation of Planets and Starfleet, perhaps the best known Caitians are Lieutenant M'Ress, of *Star Trek: The Animated Series* fame, who proved herself a valuable member of the crew, and Doctor T'Ana, chief medical officer of the *U.S.S. Cerritos*, in *Star Trek: Lower Decks*. But we've seen many since: not just as background characters in *Star Trek IV: The Voyage Home* and *Star Trek: Into Darkness* (according to co-writer Damon Lindelofo, but also *Star Trek: Prodigy*, where the fate of a Caitian child weighs heavily on Gwyn. And, of course, Caitians have proved a popular addition to *Star Trek Online*, ever since their introduction back in 2010.

THE KZINTI

The aggressive Kzinti appeared in *The Animated series* episode *The Slaver Weapon*, adapted by its writer, Science fiction luminary Larry Niven from his short story, "The Soft Weapon". Although there have been previous attempts to reintroduce these fearsome creatures, most notably had *Star Trek: Enterprise* continued beyond its fourth season,

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they don't get screen time until the appearance of Ensign Taylor in *Lower Decks*, a Kzinti crewmember onboard the series main starship, the *U.S.S. Cerritos*.

SPOT

Data's pet Spot, a female cat, lived with the android aboard both the *U.S.S. Enterprise* NCC 1701-D and NCC 1701-E. She was, until the arrival of Grudge on our screens, probably the most popular feline co-star of the franchise. Data once wrote a poem about her: "Ode to Spot". Spot wasn't referred to as female until the *The Next Generation*'s final season, in "Genesis", when she has kittens. The role was recast several times, for different reasons, and even Spot's sex was uncertain until "Genesis".

Chester

Chester may have had limited screen time, but this adopted cat soon proved a popular addition to the O'Brien family, as far as Miles and Keiko's daughter Molly was concerned. Perhaps they're still out there, inseparable, the benefits of pet adoption still going strong in the 24th century.

Grudge

Grudge, introduced to *Star Trek: Discovery* in season three, spends her days protecting Book's ship from unwanted humans... including, initially, Michael Burnham. She has her own opinions and a lot of advice to give.

The creation of writer/producer Jenny Lumet, just as Spot was played by male cats, this Maine Coon on screen star – and social media phenom! – is played by two brothers, Leeu and Durban.

- ***Star Trek Discovery: The Book of Grudge* by Robb Pearlman, is available from all good bookshops | ISBN 978-1801260473**
- **Follow Queen Grudge, Space Catte on Instagram and X @ Grudge_Cat**

01

FELINE PHILANDERER

Following record-breaking correspondence and demands from our readers, Andy Lane brought *Star Trek* fans the magazine's most demanded interview back in *Star Trek Magazine* Issue 14 in 1996 – with Spot, Data's cat...

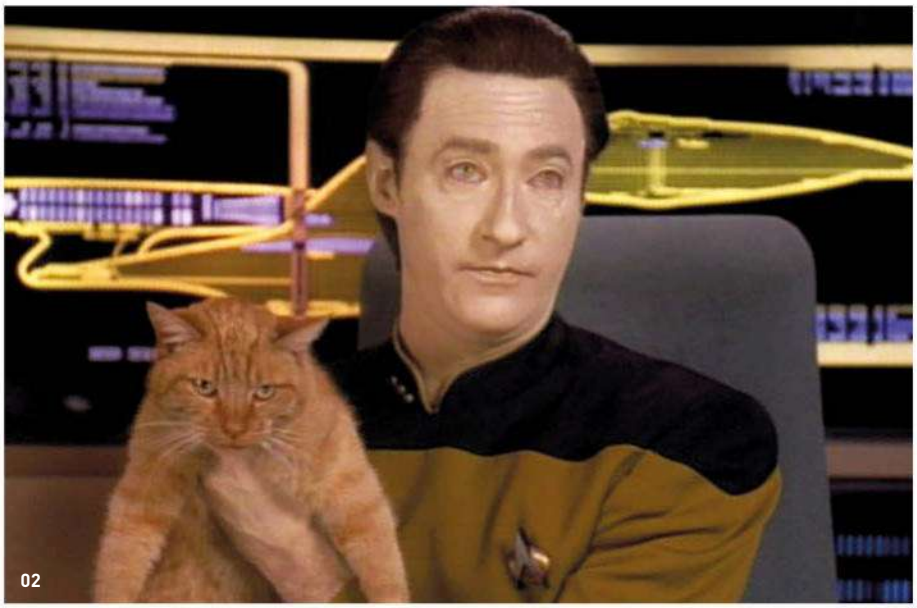
Star Trek's relationship with the feline species has been problematic, right from day one. Cats generally opposed the Federation in The Original Series: the alien sorceress Sylvia transforms herself into a huge black cat in "Catspaw", for instance, and even Gary Seven's "cat" in "Assignment: Earth" has a different agenda to the crew of the *U.S.S. Enterprise*. *Star Trek: The Animated Series* made some effort to redress the balance – alongside the warlike Kzinti, we had the friendly Caitan, and the ancient but peaceful Vedala. The big breakthrough made by *Star Trek: The Next Generation*, however, with the introduction of a cat as a recurring member of the cast.

Spot, played by Mr Tiddles, is Data's longhair Somali cat, and first appeared in "Data's Day". The part was originally a one-off role, but fan reaction was so strong that Mr Tiddles was asked to return as guest star in several subsequent episodes. "The whole thing was a mistake from day one," he admits candidly. "When my agent phoned and told me he'd lined up a job on *Star Trek,* I thought he said I was playing Spock! It was only when I got the script I realised I'd been typecast as a cat again." He grins. "Not that I mind. It's still the best job I've ever had. It was a pleasure working with Brent Spiner, he has such a wacky sense of humor. We used to fool around on set all the time. Sometimes he'd just be curled up of the floor with laughter. My one regret is that I never had a scene with Patrick Stewart. The guy's a true professional."

And what about rumors that he didn't get on well with Jonathan Frakes?

"Well," he shrugs, "all I'll say is, those scratches in 'Timescape' weren't faked." The question that Mr Tiddles gets asked most concerns Spot's apparent change of sex and species. In "Data's Day", he's a male Somali cat, but by "Force of Nature", he's a female house cat.

"Oh,' he says, 'you mean the prosthetic makeup? Yeah, Michael Westmore [*Star Trek*'s make-up designer] kept on changing



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03

it until he found something that looked good and was comfortable to wear. If you look closely, you can tell. Michael Dorn and Rene Auberjonois both went through the same thing."

Rumors floating around fandom indicate that Mr Tiddles might have been up for the director's chair on the next *Star Trek* movie. Is there any truth in this? "It's something I'd like to do, but maybe not yet. There's so many problems with a cat directing a film – looking through the camera, holding the megaphone... you know what I'm saying. Maybe the one after next.

"I've got a script outlined already – this member of a feline alien species travels back in time to prehistoric Earth so he can change history and prevent the human race ever evolving, and the crew of the *U.S.S. Enterprise* have to stop him. Spot's torn between loyalty to Data and his feline heritage. Real dramatic stuff."

But isn't this just typecasting cats as being evil?

"Hey," he says, "this is Hollywood."

Thank you, Mr Tiddles.

Since this interview was first published in 1996, all attempts to trace "Mr. Tiddles", presumed to be one of the unidentified long-haired Somali initial players of Spot, have been unsuccessful. Porthos denies any involvement.

01-02 *Star Trek: The Next Generation*'s Data with Spot

03 Brent Spiner's Data and Spot together once again in "Surrender" – *Star Trek: Picard* season 3

04 *Star Trek: The Next Generation*'s Spot

ODE TO SPOT

By Data

Felis catus is your taxonomic nomenclature,
An endothermic quadruped, carnivorous by nature;
Your visual, olfactory, and auditory senses
Contribute to your hunting skill and natural defenses.

I find myself intrigued by your sub-vocal oscillations,
A singular development of cat communication
That obviates your basic hedonistic predilections
For a rhythmic stroking of your fur to demonstrate affection.

A tail is quite essential for your acrobatic talents,
You would not be so agile if you lacked its counterbalance.
And when not being utilized to aid in locomotion
It often serves to illustrate the state of your emotions.

Oh Spot, the complex level of behavior you display
Connotes a fairly well-developed cognitive array;
And though you are not sentient, Spot, and do not comprehend,
I nonetheless consider you a true and valued friend.

This poem was read as part of Data's poetry recital in "Schsims", an episode written by Jean Louise Matthias & Ron Wilerson (Teleplay by Brannon Braga)

04

EXCLUSIVE FICTION

Cat and Mouse

STORY: BY RICH HANDLEY
ILLUSTRATION: AARON HARVEY

"Personal Log, Lieutenant M'Ress: My mission has proven frustrating. Starfleet has tasked me with assisting in solving the communications outage on Darius IV, but we've yet to find any cause. Still, I'm excited to reunite with my Academy roommate. It's been great catching up with an old… friend."

Shiboline M'Ress reclined as well as one could in the station's uncomfortable chair, ignoring the cramp below her ginger tail tuft. She and Lena Goldblum, once her roommate at Starfleet Academy, had worked a long shift without progress, and she was exhausted. As far as they could tell, the problem went beyond communications, and it looked like the *U.S.S. Enterprise* would need to dispatch engineers when the starship returned. A soft meow betrayed her frustration, and Lena smiled upon hearing it.

They were enjoying a short break while the Caitian relaxed her weary paws. That led to reminiscing about old times, as it often did whenever they saw each other, and the discussion invariably turned to the tragic events aboard the *U.S.S. Hood*. "It's heartbreaking to think about, Kit," Goldblum said. "I can't even imagine what that must have been like. All those good people, lost."

"There are no words," M'Ress sighed. "I'm just glad *you* weren't there for either attack. M-5 was relentless, but the Kzinti were… thorough."

"One tragedy after another," Goldblum said. "I was sad we couldn't ship out together as planned, but after you'd told me what happened… well, my first thought was, 'There but for the grace of Yahweh go I.' I'm ashamed to admit this, Kit, but part of me was relieved to be on sick leave."

"Don't feel shame for surviving," M'Ress reassured her. "The alternative is never better. I'm grateful you weren't on the *Hood*, because I might have lost you, too." She absently licked one paw, a nervous habit she'd had since childhood.

Lena lightly stroked M'Ress's arm, and the Caitian brushed her tail against her friend's cheek, trilling softly. M'Ress recalled when such affectionate gestures had been more intimate. They'd kept things platonic after graduating, but the Academy spark still smoldered, even if they no longer fanned it. Perhaps that spark might reignite. Perhaps soon.

"Let's not dwell on the macabre," M'Ress said. "You're doing important work here at Darius, and I'm happy aboard the *Enterprise*. I've made some wonderful friends, and they're helping me heal."

"None as wonderful as I am, naturally."

"Naturally," M'Ress said, her voice a contented purr.

They laughed, then M'Ress noticed the chronometer and sighed. It was time to resume their fruitless efforts to end the station's comms-darkness. The Caitian grabbed her stylus and headed for the console she'd taken apart. "I'll check the tertiary transtator bank diagnostics *again*, though honestly,

"I'M GRATEFUL YOU WEREN'T ON THE *HOOD*, BECAUSE I MIGHT HAVE LOST YOU, TOO."

at this point I'm starting to feel like the mother-queen of all dunsels." She growled to herself. "We really need Mr. Scott's team down here. None of this—"

The station trembled, slightly at first but then to an alarming degree. Artificial lighting flickered, alarms blared, and a tank full of halo fish crashed to the floor. For a moment it seemed the danger had passed, but then they heard what should have been impossible: the terrifying *ripping* of the corundium alloy foundation.

Goldblum and M'Ress grabbed consoles as the quake intensified, diving under a stationary workbench when the entire building plummeted like a turbolift with a failed braking system. M'Ress assumed a quadrupedal stance, dug her claws into the flooring to keep from being tossed, and yowled, "Hold on, Lena!"

Goldblum lacked her felinoid advantage, however, and M'Ress watched helplessly as her former lover lost her grip and hit a bulkhead. A sharp crack silenced Lena's scream, and as their descent halted with an abrupt and deafening roar, Lena's limp form slammed to the floor, along with every unsecured item in the room. The impact left both women unconscious and bleeding.

* * *

The ringing in her ears matched the pounding in M'Ress's temples as she opened her blurry eyes. The scene was something out of those old disaster movies in the ship's theater. What had happened? A planet quake? Sinkhole, perhaps?

Sturdy construction and internal forcefields had kept the walls and ceiling from caving in despite the crumpling, but the situation was dire. The power had gone out, which was good since electrical wiring had been exposed, but was also bad since without power there was little hope of long-term survival.

The Caitian hissed, spat blood, and tried to stand. Dizzied due to concussion, she stumbled to Lena's side once the

room-spinning stopped. *Battered but breathing*, M'Ress confirmed. *So am I. Oxygen must be getting in somewhere. She'll need medical attention, though, and soon.*

That posed a problem. They'd failed to make headway with communications, and the decimated station was now offline aside from emergency battery lights, so no distress call could be sent. Getting Lena back to the surface might be impossible, and M'Ress had no idea how deeply the sinkhole had deposited them.

There was another problem, too. Because the facility was located in a volcanic region, the internal forcefields were designed to protect personnel in the event of unexpected tectonic activity. In theory, this would prevent the building from collapsing in on lower-level survivors, and also reduce the danger of bodily injury from impact. However, those forcefields were also battery-powered, and M'Ress had no idea how long the batteries would last. If they ran out before help could arrive… well, she didn't want to think about that.

The *Enterprise* had dropped M'Ress off for a week, with the starship needed elsewhere. Her tricorder indicated only a day had passed, which meant it would be six days without help. M'Ress searched cabinets and drawers and found the life-support belts the researchers used for studying the volcanoes.

The belts emanated an impenetrable force-field providing an envelope of the wearer's atmosphere. M'Ress donned one belt, but she wondered whether the technology would be enough to keep Lena alive. How long could she survive inside its protective bubble without food, water, or first aid? How about M'Ress? If she went too long without eating, the results would be… unpleasant.

Then she had an idea. She'd read a report about Stavos Keniclius's work to restore the plant civilization on Phylos. The geneticist had theorized a life-support belt's atmospheric settings might be adjusted to form a cryogenic field, suspending the Phylosians' deterioration while he repaired their spore cells. Could she do the same for Lena? Would it even work on a non-plant?

M'Ress was no doctor, but Lena could die if she didn't try. The Caitian set a belt to emit cryogenic gasses and maintain a temperature near absolute zero. Gently nuzzling Lena's forehead, she secured and activated the device. Within seconds, the aura

generated around Lena's body became a human-shaped frosty mist, and the tricorder confirmed her life signs were cryogenically stable.

Lena would survive until help arrived. But would M'Ress?

* * *

"Personal Log: It's been five… nnrrraa... *days since the quake. I'm cut off from the rest of the station. I'm so hungry. So very… I must… eat soon. My people cannot survive long without meat. It's why my ancestors...* mmrrrrr… *sometimes consumed sapient species. The urge for live meat ove –overwhelms. And Lena is live meat. I must – no, I –"*

A scampering noise distracted M'Ress mid-sentence, and she dropped the tricorder. Growling, she spun to land on three legs, her fourth brandishing claws that, though shortened per regulations, were quite capable of eviscerating prey.

There was no one else in the room. Was she losing reason? Would her shipmates find a crazed, starving animal, willing even to eat her own captain? Her breathing came in jagged rasps. She snarled and ripped a metal shelf from a table, then hurled it at the far wall, yowling.

That action dislodged a pile of debris, exposing a large, empty habitat. Something must have gotten out, but her hunger made it difficult to recall what had been inside. The halo fish? Slimy, *tasty* halo fish? No, they… they were dead, and… rrrrrrrotted now. Immunocytic gel worms? Edible, maybe, but not so appetizing. Pyrithian bats? She'd seen some when she'd arrived! They'd be good – but, no, she remembered now: she'd found their decaying carcasses, too.

Wait… the gossamer mice? Yes, that was it, this was… the mice's habitat. She'd found it relaxing to watch the tranquil, translucent, *succulent* rodents whenever their moods had rendered them visible. Where were they now? How could… how could they have escaped if the habitat... remained intact? It was self-contained. So they… had to still be in there, alive! Oh, they would make a *good* meal. A *very* good meal, yes!

No.

M'Ress halted in her tracks. Wh – what? *She* hadn't thought that. *Who* had thought that… with *her* head? She growled, barely able now to contain the hunting instinct. "Eat the mice! Nice wrrrrigly morsels!" she said with a hiss.

Do not eat us. We are not food. We think, as you do.

In the habitat, four gossamer mice darkened in color. They'd blended so well into the grey wall behind the tank that she'd not seem them until they'd wished it.

"What? No… V can't speak," M'Ress insisted through spittle-dripped breaths. "They're just… *rodents*! It's the hungerrr!" She lunged at the habitat with a crazed yowl, then whimpered in terror, her thoughts suddenly filled with the image of her own enormous, ungroomed form ravenously stalking… herself?

What was happening? She scratched wildly at her own face.

We regret the discomfort seeing yourself as we see you must surely cause. But we have read in your mind that you have no wish to consume other sentients, so please do not mistake us for food. We must continue our research.

"Re… research?" M'Ress stammered through bared fangs, trying desperately to concentrate on what

the mice were saying instead of on how juicy they'd be. "How are you… able to communicate? Gossamer mice are… just animals. They change colors, and that's about it!" She meowed, spasming.

That is how we let others perceive us. We are trans-dimensional, appearing in multiple realities simultaneously. What you view as changing visibility levels is merely how we navigate the multiways. We are scientists. We are not *food.*

M'Ress struggled to rein in her carnivorous urges. "Why… why have you never let anyone know you're cap… capable of thought? Why let… people cage you if you're intelligent?"

It suits our purpose to remain unobtrusive observers.

"Then… why reveal yourself to me… now?"

You were going to eat us.

M'Ress stared at the mice, who stared back impassively. She blinked, shaking. No, this was… this was what M'nault and M'mar had warned her and her littermates about. They were never to go long without feeding, her parents had said. The craving time was when Caitians were most like their distant cousins, the Kzinti, and she couldn't bear the thought of acting like *them*. Not after the *Hood*. No, M'Ress realized with a growl, she had to be… stronger!

"I'M CUT OFF FROM THE REST OF THE STATION. I'M SO HUNGRY. SO VERY… I MUST… EAT SOON…"

If you would be so kind as to not swallow us, we will guide you out of this collapsed edifice. Then you can help your mate and the others below.

"They… they're alive?"

They live, yes, but are trapped like you, and several are critically injured. It is from their minds that we extracted a method for your liberation. The ceiling contains a concealed hatch. Once above the debris, climb to the surface. Head south-southwest for two point three eight six kilometers, and you will come to a humble village. They will have the medicines and tools you require.

"H – how could you know all this? You live in a… in a box."

Our test subjects are the ones who know it. We have merely accessed the information in their minds.

"Your test…? Oh, you mean the scientists — excuse me, the… *other* scientists."

Yes. Take care when climbing, for although the forcefields have held, the structure is not wholly stable. Volcanic activity has produced an equatorial plasma bubble in the ionosphere, which your colleagues failed to detect despite evidence in their findings. This caused your communications troubles, just as the

collapse of underground lava tubes created the sinkhole. It has rendered the ground dangerous to traverse.

"This is real, isn't it?" M'Ress said. "You're… rrrrreally talking to me?"

We are real, though we are thinking to you, not talking. If you do as we instruct, you will survive, the others will survive, and our experiments will continue while we remain safely undigested. But you must move quickly, for the batteries preventing total structural collapse are alarmingly depleted.

"This is… extraordinary! I'll go now."

We recommend you ingest our food pellets first. They are a concentrated meat product. Barely palatable, but they will prevent you from dining on villagers. Best to meet them on a full stomach. They are likely even tastier than we are.

* * *

A day later, M'Ress sat by Lena Goldblum's bedside aboard the *Enterprise*. "How are you feeling, Lieutenants?" Captain James Kirk asked them. "It sounds like you had quite a harrowing experience." Lena smiled weakly.

M'Ress's fur had become badly matted, and so Nurse Chapel had shaved most of it away, aside from atop her head and at the tuft of her tail. As a result, M'Ress now resembled a human – an attractive one at that, which flustered Kirk since her new look reminded him of shaved Caitian twins he'd once known.

"Much better now, Captain," M'Ress replied with a soft purr.

"Glad to hear it," Kirk winked. "You did the *Enterprise* proud, M'Ress. You survived. You got everyone out alive, despite the researchers' injuries, and you saved Goldblum with that innovative belt-tech application."

"Thank you, sir," M'Ress said with a smile. "That means a lot." She purred contentedly.

Across the room, a quartet of gossamer mice observed the exchange from their habitat. *The Enterprise crew will make fascinating test subjects,* one mouse thought to the rest. *We are fortunate to have been relocated to this vessel.*

Yes, nodded the second. *Along with the original fifteen, we now have another four hundred thirty subjects to observe. There is much here we can learn.*

Still, the third noted, *it is unfortunate we had to remove test subject M'Ress's memories of our encounter. She spared our lives.*

Unfortunate, but necessary for our work, acknowledged the fourth. O*nce she chose not to consume us, the felinoid proved surprisingly genial. It shall be edifying to observe her evolving mating rituals.*

Yes, it shall. The first mouse wiggled its nose, tilting its head thoughtfully. *As scientists, we must retain objectivity and avoid becoming attached, but I must admit, my fellows, that as lesser beings go, this M'Ress is – to borrow a quaint expression from their Doctor McCoy – the cat's meow.*

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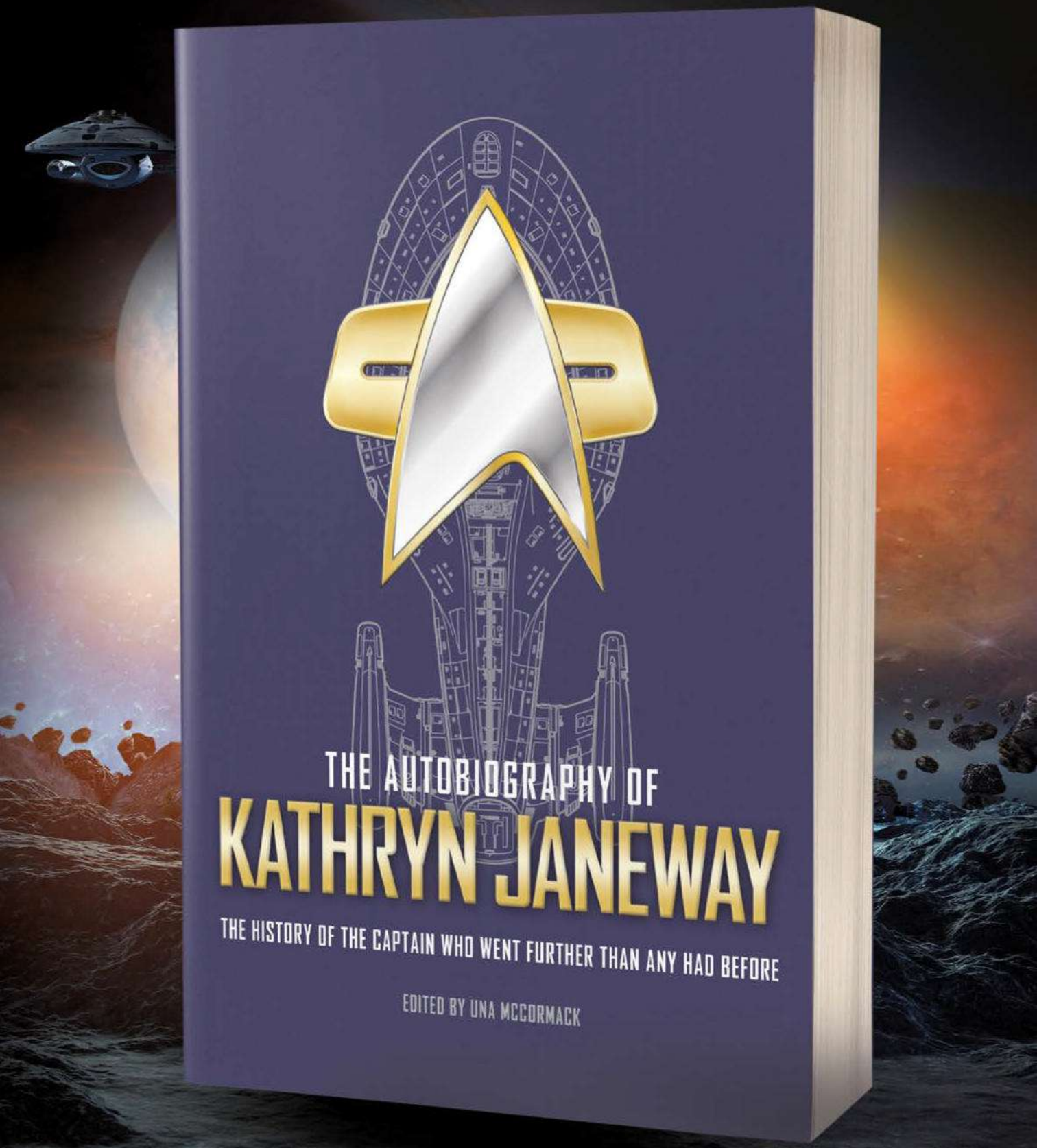
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